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THE OFFICIAL MARVEL NEWS MAGAZINE!
MARVEL AGE
HERE COMES... X-FACTOR!
MUTANT MANIA IS RUNNING WILD!

Stan Lee presents

MARVEL AGE®

SALICRUP'S SECTION

If you had any idea how much work we do around here to get you to fork over your 35¢ for **MARVEL AGE MAGAZINE** every month, you'd think we were crazy! Take the *Coming Attractions*, for example. First, our ace news reporter, diligent **Dwight Jon Zimmerman**, interviews every Marvel, Epic and Star editor to gather up all the facts. That alone usually takes several days. **Dwight** then spends hours at the typewriter compiling all his tantalizing tidbits into manuscript form. No sooner does **Dwight** turn in the fruits of his labors then he's off to start on the next month's *Coming Attractions*. **Lynn Cohen's** band of merry interns then proceeds to distribute photocopies of the *Coming Attractions* to all the editors. Each editor checks to make sure all the information concerning that editor's titles is correct. Any changes or corrections are worked out with assistant editor **Kurt Busiek**. **Kurt** and I then give the *Coming Attractions* the once-over to prepare it for typesetting. The edited manuscript is photocopied for our files and the original is turned over to our designer, **Janet Jackson**, who starts planning the layout for the *Coming Attractions*. Then **Brenda Mings** sets the type. Meanwhile, **Kurt** gathers up illustrations from the editors' files which are photostatted by either **Harry Candelario** or **Rob Carosella**. After **Brenda** sets the type, **Kurt** and I proofread the galleys of the **Coming Attractions**. After the corrections are typeset, it's all pasted into place by various paste-up artists under **Janet's** watchful eye. **Kurt** gets photocopies of the completed boards and coloring reference for **Adam Philips** and **Adam** colors the photocopies. After I make sure **the Hulk** wasn't colored pink and yellow, I proofread the *Coming Attractions* one last time before it's sent to the printer with the rest of the magazine. And that's when **Dwight** brings in the next month's *Coming Attractions*.

I still haven't figured out where we find the time to put together the rest of the magazine. But I do know that I'm lucky to be working on the same team as a lot of other talented folks. People in this business call titles such as **THE FANTASTIC FOUR** or **THE X-MEN** team books. Well, working on **MARVEL AGE MAGAZINE** has given that term new meaning to me. Perhaps more people contribute to **MARVEL AGE MAGAZINE** every month than any other regularly scheduled Marvel comic. I think I know what it's like to be part of a super team.

And like **the Avengers**, sometimes the order changeth. **Kurt Busiek** will be stepping aside as my assistant, but will continue to contribute an article or two as his schedule permits. You see, we couldn't keep **Kurt's** super scripting abilities a secret for long and now he's hard at work on a **MADAME MASQUE Limited Series**, as well as scripting an upcoming issue of **IRON MAN**. It won't be the same around here without **Kurt**. Good luck, pal. We're gonna miss ya!

Well, I better sign off before I start bawlin'. Besides, there's a whole issue of **MARVEL AGE MAGAZINE** waiting for you, so I won't keep you any longer. After all, we do it all for you—it's certainly not for the 35¢—so, enjoy!

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Here is a complete checklist of what's happening in all the Marvel, Epic and Star titles bearing a **January** cover date.

A **Limited Series** is a title which will only run for a specific number of issues.
A **Graphic Novel** is a trade paperback-sized edition.
A **Direct Sales** title is available only at selected outlets.
Shipping Date refers to the date the comics leave the printer.

MARVEL®

COMING ATTRACTIONS

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The Beyonder becomes a junkie in **CLOAK AND DAGGER! THE AVENGERS** and **THE FANTASTIC FOUR** debut opening chapters in the saga of **X-FACTOR!** And **the Punisher** premieres in his own hard-hitting Limited Series! But next month's news could become yesterday's missed opportunity unless you act now! Tell your favorite comics shop owner which titles to reserve for you today—that way you won't miss out on a minute of the excitement!

Titles shipping **September 3**, on sale **September 24**.

THE THING #31—Pack your bags, **George Lucas**! Take a hike, **Steven Spielberg**! There's a new *wunderkind* in Tinseltown —**the Thing**! He's out to produce the ultimate silver screen epic! "Devil Dinosaur the Movie!" is written by **Mike Carlin**, penciled by **Ron Wilson** and inked by **Sam de la Rosa**. 65¢.

DAREDEVIL #226—**Daredevil** makes a crucial decision in **Matt Murdock's** life. The consequences could destroy **Matt's** legal career! Written by **Denny O'Neil** and drawn by **David Mazzucchelli**. 65¢.

THE NEW MUTANTS #35—The New Mutants get a new teacher! Wait until you see who he is! "School Days!" is written by **Chris Claremont**, penciled by **Mary Wilshire** and inked by **Bill Sienkiewicz**. 65¢.

WEB OF SPIDER-MAN #10—What do **Spider-Man**, a sanitarium and fugitive Nazi war criminals have in common? 80-year-old detective **Dominic Fortune**, that's who! Everyone thinks **Dominic's** chasing Nazi-spy fantasies. Will someone have to die before **Spider-Man** can discover the truth? "There, but for Fortune!" is written by **Danny Fingeroth** and penciled by **Jim Mooney**. 65¢.

WEST COAST AVENGERS #4—He's mean! He's powerful! He's **Master Pandemonium** and he's one villain not to be messed with! **The West Coast Avengers** quickly find out why in "Master Pandemonium" written by **Steve Englehart**, penciled by **Al Milgrom** and inked by **Joe Sinnott**. 65¢.

PLANET TERRY #10—Vermin the Vile is at it again! He's got **Princess Ugly** and only **Terry** and his friends can save her! But will **Terry** want to when he discovers a frightening secret about his father? "You're Not Going to Believe This" is written by **Dave Manak**, penciled by **Warren Kremer** and inked by **Jon D'Agostino**. A Star Comic. 65¢.

When the royal family is separated, and **Princess Radegund** falls under the power of the evil priest **Crassus**, the ultimate disaster threatens! "Juggernaut" is written by **Don Kraar**, penciled by **Mike Docherty** and inked by **Vince Colletta**. 38 pages. $1.25.

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #2—Everything you ever wanted to know about the Marvel heroes and villains from **the Beast** to **Clea**—and more! Illustrations by your favorite artists! 64 pages! No ads! Cover by **John Byrne** and **Joe Rubinstein**! All interior inks by **Joe Rubinstein**. Mando paper. $1.50.

SWORDS OF THE SWASHBUCKLERS #4—It's the Weirdling—a hideous humanoid swamp monster living in Cloudwall. It has captured the pirates! **Domino** must face—and fight—it *alone!* Plus: the mysterious **Captain Scarlet**! Written by **Bill Mantlo**, penciled by **Jackson Guice** and inked by **Ricardo Villamonte**. An Epic Comic. Baxter paper. Direct Sales only. $1.50.

MOONSHADOW (Limited Series) #5—Moonshadow experiences the horrors of war! Wounded, hopelessly lost and hallucinating, **Moon** is taken prisoner! Fighting for his life, the only person he can turn to is . . . **Ira**?! "In a Lone Land" is written by **J. Marc DeMatteis** and illustrated by **Jon J. Muth**. An Epic Comic. Baxter paper. Direct Sales only. *For Mature Readers*. $1.50.

PETER PORKER THE SPECTACULAR SPIDER-HAM #5—Bankrobbing senior simians! The yapping, snapping **Yuppy Pup**! A moribund menagerie in an Old Folks' Home! And none are what they seem to be! Confused? You're lucky you're not news photographer **Peter Porker** or publisher **J. Jonah Jackal**! They have to untangle the sticky web **Spider-Ham** did *not* spin in "The Old Goats at Home" written by **Steve Skeates**, penciled by **Mark Armstrong** and inked by **Joe Albelo**. A Star Comic. 65¢.

CLOAK AND DAGGER #4—The Beyonder—a drug addict?! Not even **Cloak** and **Dagger** are prepared for the horrifying consequences in "Ultimatums!" Written by **Bill Mantlo**, penciled by **Rick Leonardi** and inked by **Terry Austin**. A soul-searing tie-in with **SECRET WARS II #6**. 65¢.

SQUADRON SUPREME #5—At last! **The Squadron Supreme** battles its premier villains—**the Institute of Evil**! But if **the Squadron** wins—their loved ones die! "Turn around" is written by **Mark Gruenwald**, penciled by **Bob Hall** and inked by **Sam de la Rosa**. Mando paper. 75¢.

CONAN THE KING #32—The war rages on. Enemies press in, and corruption and betrayal fester within the court!

STARSTRUCK #5—Galatia 9 is out to get **Brucilla**. To make sure she does, she enlists a fighting force of fellow amazons to do it! As for **Bru**, herself, she's in the middle of the wildest show trial of her life—Foxy Proxy! Written by **Elaine Lee** and drawn by **Mike Kaluta**. An Epic Comic. Baxter paper. Direct Sales only. *For Mature Readers*. $1.50.

Titles Shipping **September 10**, on sale **October 1**.

THE AMAZING SPIDER-MAN #272—His name is **Slyde**. He's out for revenge! Why? Against whom? And how can **Spider-Man** stop him when nothing—not even his web—can stick to **Slyde**? "Make Way for Slyde" is written by **Tom DeFalco**, guest-penciled by **Sal Buscema** and guest-inked by **Kyle Baker**. 65¢.

POWER PACK #18—Once he was **Algrim the Dark Elf**. Now he is **Kurse**—an invincible slaughterer created by **the Beyonder**! His quarry is **Thor** and everyone else who crosses his path . . . including the **Power Pack's** mother! "Kurse" is written by **Louise Simonson**, penciled by **Brent Anderson** with **Scott Williams** and inked by **Bob Wiacek**. Part two of a special three-part cross-over with **SECRET WARS II #6** and **THOR #363**! 65¢.

THE MICRONAUTS #16—The Beyonder conquers the Microverse! The most action-packed **SECRET WARS II** cross-over this month is written by **Peter B. Gillis**, penciled by **Kelley Jones** and inked by **Danny Bulanadi**. 65¢.

CAPTAIN AMERICA #313—The *Captain America Hot Line* gets a call that really burns up the wires and the all-new **Serpent Society** take on an assassination contract in "Mission: Murder Modok!" written by **Mark Gruenwald**, penciled by **Paul Neary** and featuring—for the first time ever on **Cap**—guest-inker **Al Williamson**! 65¢.

ALPHA FLIGHT #30—Alpha Flight is once more a team. It also has a new headquarters and an ulimited government-backed budget! Only one problem: Someone has marked **Heather** for death! "Scramble, The Mixed-Up Man" is written by **Bill Mantlo**, penciled by **Mike Mignola** and inked by **Gerry Talaoc**. 65¢.

WALLY THE WIZARD #10—The Gobbling Grape is going to getcha if you don't watch out! That's what **Wally** finds out when the evil **Vastar** and **Erasmo** unleash **the Gobbling Grape**! *Plus:* Want to learn how to perform magic tricks? Let **Wally** show you how to do them in his new feature, *Wally's Magic Show!* "The Gobbling Grape" is written by **Don Arr**, penciled by **Howard Post** and inked by **Jon D'Agostino**. A Star Comic. 65¢.

EWOKS #5—The **Ewok** forests are being destroyed by mastadon-like **Foonars**! Why? **Wicket** and **Princess Kneesaa** discover the shocking truth in "The Terrible Machine" written by **Dave Manak**, penciled by **Warren Kremer** and inked by **Jacqueline Roettcher**. A Star Comic. 65¢.

THE FURTHER ADVENTURES OF INDIANA JONES #33—Indy discovers that the "Legend of the Seven Sorcerors" is not just legend—it's real . . . and about to come to life! If he can't stop it, the world as he knows it will be destroyed, in "Magic, Murder and the Weather!" Written by **Linda Grant**, penciled by **Steve Ditko** and inked by **Danny Bulanadi**. 65¢.

DAZZLER #41—Dazzler and **O.Z. Chase** discover the horrifying secret of **the New Wave**. Will they live to tell anyone about it? Not if **Dust** can help it! And he can—because he has **Dazzler's** father! "Revelations" is written by **Archie Goodwin**, penciled by **Paul Chadwick** and inked by **Jackson Guice**. 65¢.

GROO THE WANDERER #11—Groo once again faces **Arcadio**, the hero, who is all that **Groo** is not: popular and successful. Story and art by **Sergio Aragonés** with **Mark Evanier**. An Epic Comic. Mando paper. 75¢.

LONGSHOT (Limited Series) #5—Doctor Strange teams up with **Longshot** to destroy **Gog**—a menace from **Longshot's** home world that even **Longshot** fears. "Deadly Lies" is written by **Ann Nocenti**, penciled by **Art Adams** and inked by **Wilce Portacio**. Mando paper. 75¢.

THE VISION AND SCARLET WITCH (Limited Series) #4—The Vision and **the Scarlet Witch** move into their new home. And their enemies start to plot on a way to evict them—permanently! *Plus:* Meet **Glamor** and **Illusion**—they're not what they appear to be! "Mutant Romance Tales" is written by **Steve Englehart**, penciled by **Richard Howell** and inked by **Jim Mooney**. Mando paper. 75¢.

X-MEN ANNUAL #9—The New Mutants are trapped in Asgard! While **the X-Men** try to rescue them, **Loki** attempts to convince **Storm** to become the realm's new thunder goddess! Written by **Chris Claremont** and drawn by **Art Adams**. $1.25.

THE OFFICIAL MARVEL INDEX TO THE FANTASTIC FOUR #2—The complete story synopses to **FANTASTIC FOUR #'s** 16 to 31 and more! Full color cover reproductions and cover by **Bill Sienkiewicz**! 64 pages. Mando paper. $1.25.

SAVAGE SWORD OF CONAN #119—Conan's family in **Cimmeria** enslaved! Is even **Conan** strong enough to free them? "Homecoming" is written by **Don Kraar** and drawn by **Ernie Chan**. A Marvel Magazine. $1.50.

THE ONE (Limited Series) #3—What happens when your ultimate weapon suddenly becomes a threat to your own security? You unleash it on your enemy! That's just what the Soviet Union does with **Bog**! "The Human Touch" is written and drawn by **Rick Veitch**. An Epic Comic. Baxter paper. Direct Sales only. *For Mature Readers*. $1.50.

Titles Shipping **September 17**, on sale **October 8**.

MARVEL AGE MAGAZINE #34—A preview of the new **G.I. Joes**, the new **SIX FROM SIRIUS** series—and more! Plus your favorite features: Coming Attractions, the Mutant Report, Newswatch, **Fred Hembeck's** Page, **Jim Salicrup's** editorial and **Irv Forbush** in the corner box! Direct Sales only. 35¢.

THE INCREDIBLE HULK #315—Bruce Banner vs. **the Hulk**! Plus: a woman from **Bruce Banner's** past returns! "Freedom!" is written and drawn by **John Byrne**, with an inking assist by **Keith Williams**. 65¢.

THE AVENGERS #263—The new series' tie-in that everyone, but *everyone* has been talking about begins here! **The Sub-Mariner's** first mission with **the Avengers** uncovers a mystery that will forever change the Marvel Universe! "What Lurks Below!" is written by **Roger Stern**, penciled by **John Buscema** and inked by **Tom Palmer**. The first chapter in a special 3-way crossover with **FANTASTIC FOUR #286**, and **X-FACTOR #1**. 65¢.

CONAN #178—Conan battles ultimate evil . . . with **Tetra's** life hanging in the balance! The cataclysmic conclusion to the last six issues! "Death Hunt" is written by **Jim Owsley**, penciled by **John Buscema** and inked by **Bob Camp**. 65¢.

MARVEL TALES #183—The earth-shattering showdown between **Spidey** and **the Rhino**! Plus . . . the origin of **the Rhino**! Reprinting the classic adventure from **AMAZING SPIDER-MAN #43**, "Rhino on the Rampage" is written by **Stan Lee**, penciled by **John Romita** and inked by **Mike Esposito**. 65¢.

X-MEN #201—The battle we never believed would happen! **Storm** vs. **Cyclops**! The prize: leadership of **the X-Men**! Written by **Chris Claremont**, penciled by **Rick Leonardi** and inked by **Wilce Portacio**. 65¢.

ROM #74—For **Rom** and his **Spaceknights**, the quest is over! They are home on Galador! But what do they do now—there is no humanity left for them to reclaim! Written by **Bill Mantlo** and penciled by **Steve Ditko**. 65¢.

POWER MAN AND IRON FIST #121—The Beyonder learns about prejudice and discrimination in a gritty and emotional cross-over with **SECRET WARS II #6**. "Heroes and Other Strange Cats" is written by **Jim Owsley**, penciled and co-plotted by **Mark Bright** and inked by **Jerry Acerno**. 65¢.

ROYAL ROY #5—It's a world class laugh riot as **Royal Roy** represents Cashalot in the Royal Olympics! "The Royal Olympics" is written by **Mort Gerberg** and drawn by **Warren Kremer**. A Star Comic. 65¢.

MUPPET BABIES #5—A search by **the Muppet Babies** inside the nursery for **Nanny's** lost pinky ring turns into a dangerous trek across the desert to the frightening Temple of Zoom in "The Idol of Zoom" written by **Stan Kay** and drawn by **Marie Severin**. A Star Comic. 65¢.

GET ALONG GANG #5—The Get Along Gang must spend a night in the eerie Badger Mansion—a house haunted by the strangest ghosts ever to shout "Boo!" "Ghost Chasers" is written by **Dave Manak**, penciled by **John Costanza** and inked by **Jacqueline Roettcher**. A Star Comic. 65¢.

SOLOMON KANE (Limited Series) #3—What lust claws at the soul of **Sir George Barway**? Will the innocent **Mary Garvin** be his next victim? **Solomon Kane** has vowed she shall not—and the merciless **Fishhawk** and his bloodthirsty pirates have promised she will! "Blades of the Brotherhood" is adapted from the **Robert E. Howard** story by **Ralph Macchio**, penciled by **Bret Blevins** and inked by **Al Williamson**. Mando paper. 65¢.

G.I. JOE #43—Stalker and **Snake-Eyes**—hostages! Plus, three heroes at "The Crossroads!" Written by **Larry Hama**, penciled by **Rod Whigham** and inked by **Andy Mushynsky**. Mando paper. 75¢.

NIGHTCRAWLER (Limited Series) #3—Nightcrawler finds himself up to his pointed ears in **Bamfs!** As if that wasn't enough, in come the weird other-dimensional versions of **the X-Men!** Written and drawn by **Dave Cockrum**. Mando paper. 75¢.

THE ETERNALS #4—It's **Ikaris** and **Makkari** against **Kro** and the entire **Deviant** fleet! As the battle for supremacy of Earth rages, **the Eternals'** ruler, **Thena**, makes a fateful decision! By **Peter B. Gillis, Sal Buscema** and **Al Gordon**. Mando paper. 75¢.

BALDER THE BRAVE (Limited Series) #2—Karnilla's been kidnapped! Her realm, destroyed! Only one group has the power—**the Frost Giants!** Can even **Balder** save the sorceress he loves? Or is **Karnilla** doomed to remain a prisoner of Asgard's greatest foes . . . forever? "Balder the Betrayed" is written by **Walt Simonson** and drawn by **Sal Buscema**. Mando paper. 75¢.

THE MARVEL SAGA #2—The highlights of the greatest events in Marvel history, presented in a linear form! **The Fantastic Four's** first battle against **the Skrulls!** The origins of **Spider-Man** and **the Hulk!** The first modern appearance of **the Sub-Mariner**—and more! Jam-packed with art from all your favorite Marvel artists! Written by **Peter Sanderson**. Wraparound cover by **Ron Frenz** and **Al Milgrom**. Mando paper. $1.00.

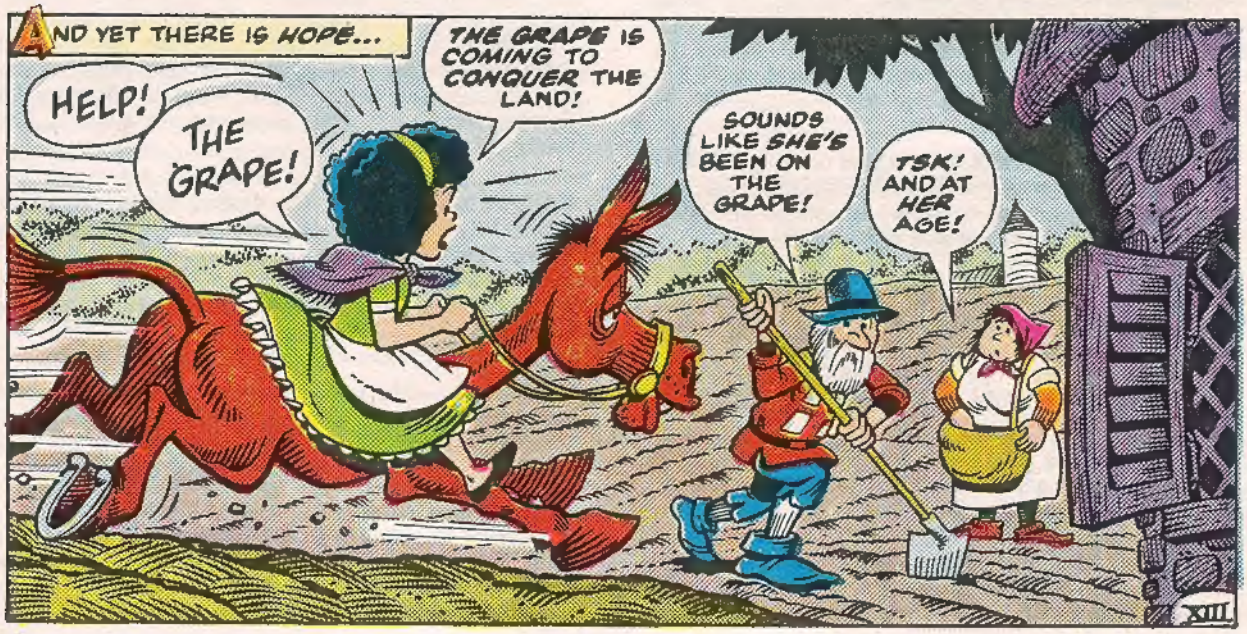
THE PUNISHER (Limited Series) #1—The Punisher is in jail—surrounded by bloodthirsty cons who'd like nothing better than to kill him! When he muscles in on their jailbreak plans—all hell breaks loose! A 48-page debut! "Circle of Blood" is written by **Steven Grant**, penciled by **Mike Zeck** and inked by **John Beatty**. Mando paper. $1.25.

THE X-MEN AND ALPHA FLIGHT (Limited Series) #2—The X-Men and **Alpha Flight** vs. **Loki** and **the Frost Giants!** The prize: Utopia! Written by **Jim Shooter, Ann Nocenti, Denny O'Neil** and **Chris Claremont**, penciled by **Paul Smith** and inked by **Bob Wiacek**. 48 pages. Mando paper. $1.50.

MARVEL FANFARE #24—The most popular fantasy series at Marvel returns in a special **FANFARE** trilogy! Find out what has happened to **Tyndall, Velanna** and **Mudbutt** in this, the first in an all-new series of **Weirdworld** stories! Written by **Doug Moench**, penciled by **Mike Ploog** and inked by **P. Craig Russell**. Direct Sales only. Hudson paper. $1.50.

Titles shipping **September 23**, on sale **October 14**.

MARVEL GRAPHIC NOVEL #20: HOOKY—Spider-Man is swept away from his everyday troubles—into a fantasy world so breathtaking only the amazing **Berni Wrightson** could draw it—by the eternally 12-year-old sorceress **Spin-**



drifter! Spidey's there to fight a monstrous menace—but is the creature the *true* danger . . . or is it the hypnotic lure of the world itself? Written by **Susan K. Putney**. 64 pages. $5.95.

Titles shipping **September 24**, on sale **October 15**.

FANTASTIC FOUR #286—The saga begun in this month's **AVENGERS** continues! 30 pages! No ads! The title says it all: "Like a Phoenix!" Don't miss it! Written and penciled by **John Byrne** and inked by **Terry Austin**. 65¢.

IRON MAN #202—**Ka-Zar** visits **Iron Man** and **the West Coast Avengers!** What happens next can only be described as "Savage!" Written by **Danny Fingeroth**, penciled by **Paul Ryan** and inked by **Ian Akin** and **Brian Garvey**. 65¢.

PETER PARKER THE SPECTACULAR SPIDER-MAN #110—The final chapter in the *Death of Jean DeWolff* saga pits **Spidey** against **Daredevil** in one of the most brutal battles ever depicted in comics! Written by **Peter David**, penciled by **Rich Buckler** and inked by **Brett Breeding**. 65¢.

CARE BEARS #2—Will **the Care Bears** become **the Careless Bears?** They will if **the Green-Eyed Monster** has his way! His eyes have the power to bring envy to all the people of the world. And he's got his eye on **the Care Bears!** "The Green-Eyed Monster" is written by **Stan Kay**, penciled by **Howard Post** and inked by **Roberta Edelman**. A Star Comic. 65¢.

THE NEW DEFENDERS #151—**Manslaughter** a **Defender? Valkyrie** says no! But what do the other **Defenders** say? "Second Degree Manslaughter" is written by **Peter B. Gillis**, penciled by **Don Perlin** and inked by **Dell Barras**. 65¢.

STAR WARS #103—**Leia** alone on a world full of hostile aliens . . . and the only people she has to help her are four teenagers—and one badly wounded enemy! "TAI" is written by **Jo Duffy**, penciled by **Cynthia Martin** and inked by **Art Nichols**. 65¢.

THOR #363—Thunder God no more? Not if **Kurse** has anything to say about it! Can **the Power Pack** and **Beta Ray Bill** help **Thor** against him? This is one **SECRET WARS II** tie-in that has more shocks than an electric chair! Written and drawn by **Walt Simonson**. 65¢.

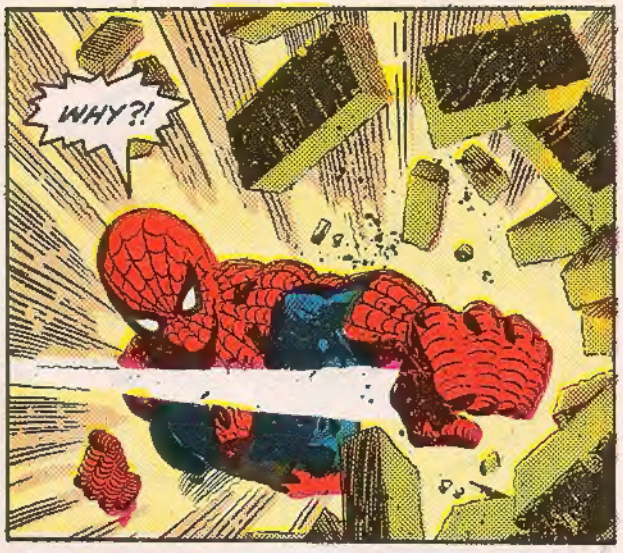
THE TRANSFORMERS #12—**Optimus Prime** is back! And he's out for vengeance—against **the Autobots!** "Prime Time" is written by **Bob Budiansky**, penciled by **Herb Trimpe** and inked by **Sam de la Rosa**. Mando paper. 75¢.

ELFQUEST #6—A tale that flashes back to one of the deadliest, costliest battles **the Wolfriders** ever fought. Written by **Wendy** and **Richard Pini**, drawn by **Wendy Pini**. An Epic Comic. Mando paper. 75¢.

SECRET WARS II #7—After you've become the ultimate super hero—what's next? **The Beyonder** finds out in a story so shocking, we don't even dare to tell you its title! Written by **Jim Shooter**, penciled by **Al Milgrom** and inked by **Steve Leialoha**. Mando paper. 75¢.

THE SECTAURS #4—**Stellara** must choose between telebonding with her **Insecteid** or saving her friends from the evil army of **General Spidrax**. Written by **Bill Mantlo**, penciled by **Steve Geiger** and inked by **Joe DelBeato**. Mando paper. 75¢.

THE OFFICIAL MARVEL INDEX TO MARVEL TEAM-UP #1—The complete synopses of **Spidey's** team-ups with



the greatest heroes in the world from **MARVEL TEAM-UP** #'s 1 to 30. Plus color cover reproductions and all the other details you've come to expect from Marvel and compiler **George Olshevsky**. Wraparound cover by **Keith Pollard**. 32 pages. Mando paper. $1.25.

THE HANDBOOK OF THE CONAN UNIVERSE #1—The *ultimate* index for every Hyboriphile. The *complete* guide to **Conan** and his world! Featuring maps and illustrations by your favorite barbarian artists. Compiled by **Alan Zelenetz**. $1.25.

DOCTOR WHO #16—Our epic "The Tides of Time" continues, with the new **Peter Davison Doctor**, by **Steve Parkhouse** and **Dave Gibbons!** Plus the first half of an exclusive interview with **Davison!** Also in this issue: "Ship of Fools," **Steve Moore** and **Steve Dillon's** tale of a ship trapped in time; the latest **Who** news in *"Who Knows,"* your letters in *"Who Cares"*—and more! Baxter paper. Direct sales only. $1.50.

COYOTE #15—Everybody who's anybody who's ever appeared in **COYOTE** (except **James Dean**) travels to the Soviet Union to do battle with the evil forces of the Kremlin in this, the penultimate chapter of the **Coyote** saga. "The Left Stuff" is written by **Steve Englehart**, penciled by **Charles Truog** and inked by **Frank Springer**. An Epic Comic. Direct Sales only. Baxter paper. $1.50.

SAVAGE TALES #2—If you like wrenching action, this is the magazine for you! **Archie Goodwin** and **John Severin** band together for a hell-for-leather western, "Raid." **Will Jungkuntz** returns with another soul-searing "Blood 'n' Gutz" tale called "Water Rites." And **Herb Trimpe's** thrilling tale of war in the air continues in "Skywarriors: Scotty." Cover by **Art Suydam**. A Marvel Magazine. $1.50.

TIMESPIRITS #7—**Cusick** is teaching **Doot** to trap spirits in the Shell of the Great Turtle! But school becomes dangerous, when **the Talking Fish** returns—along with **OOOL**, the mad yeti! "The Hand of the Yeti" is written by **Steve Perry** and drawn by **Tom Yeates**. An Epic Comic. Baxter paper. Direct Sales only. *For Mature readers*. $1.50.

EPIC ILLUSTRATED #33—"Johnny Badhair" is written and drawn by **Phil Hale**; continuing chapters in "The Last Galactus Story" written and penciled by **John Byrne** and inked by **Terry Austin** and "Toadswart" written and drawn by **Tim Conrad**; also stories by **Ken Macklin, P. Craig Russell, Kent Williams, Mike Saenz** and **Mike Vosburg**. Cover by **Phil Hale**. Printed on Baxter paper. A Marvel Magazine $2.50.

MORE COMING ATTRACTIONS

Titles shipping in **October**.

THE THING #32—by **Carlin** and **Wilson**.
DAREDEVIL #227—by **O'Neil** and **Mazzucchelli**.
THE NEW MUTANTS #36—by **Claremont, Wilshire** and **Sienkiewicz**.
WEB OF SPIDER-MAN #11—"Vigilante Man" by **Fingeroth** and **McLeod**.
WEST COAST AVENGERS #5—"Quest for Cats" by **Englehart, Milgrom** and **Sinnott**.
PLANET TERRY #11
FRAGGLE ROCK #6
STRAWBERRY SHORTCAKE #6
THUNDERCATS #2—by **Michelinie** and **Perlin**.
MISTY #2—by **Robbins**.
RED SONJA #12—by **L. Simonson** and **Wilshire**.
SQUADRON SUPREME #6—by **Gruenwald, Ryan** and **de la Rosa**.
CONAN ANNUAL #10—by **Owsley** and **Chan**.
THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #3
STARSTRUCK #6—by **E. Lee** and **Kaluta**.
THE AMAZING SPIDER-MAN #273—by **DeFalco, Frenz** and **Rubinstein**.
CAPTAIN AMERICA #314—"Asylum" by **Gruenwald, Neary** and **Janke**.
MICRONAUTS #17—by **Gillis, Jones** and **Bulanadi**.
ALPHA FLIGHT #31—by **Mantlo, Mignola** and **Talaoc**.
WALLY THE WIZARD #11
TOP DOG #6
HEATHCLIFF #6
DOCTOR STRANGE #75—by **Stern, Smith** and **Austin**.
GROO THE WANDERER #12—by **Aragonés** with **Evanier**.
THE VISION AND SCARLET WITCH #5—by **Englehart, Howell** and **Mooney**.
THE OFFICIAL MARVEL INDEX TO THE FANTASTIC FOUR #3—compiled by **Olshevsky**.
LONGSHOT #6—by **Nocenti** and **Adams**.
POWER PACK #20—by **L. Simonson, Anderson** and **Wiacek**.
SAVAGE SWORD OF CONAN #120—"Star of Thamazu" by **Yakata** and **Marcos**. Cover by **Larkin**.
THE SISTERHOOD OF STEEL #7—by **Marx** and **Vosburg**.
BOZZ CHRONICLES #1—by **Michelinie** and **Blevins**.
MARVEL AGE MAGAZINE #35—a day in the life of Marvel Comics!
THE INCREDIBLE HULK #316—by **Byrne** and **Williams**.
THE AVENGERS #264—by **Stern, J. Buscema** and **Palmer**.
CONAN #179—"The End of All There Is" by **Owsley, J. Buscema** and **Camp**.
MARVEL TALES #184—by **S. Lee, Romita** and **Esposito**.
X-MEN #202—by **Claremont, Romita Jr.** and **Williamson**.
ROM #75—by **Mantlo** and **Ditko**.
G.I. JOE #44—by **Hama, Whigham** and **Mushynsky**.
NIGHTCRAWLER #4—by **Cockrum**.
THE ETERNALS #5—by **Gillis, S. Buscema** and **Gordon**.
THE PUNISHER #2—by **Grant, Zeck** and **Beatty**.
MARVEL SAGA #3—by **Sanderson**.
DREADSTAR #22—by **Starlin** and **de la Rosa**.
FANTASTIC FOUR #287—by **Byrne**.
IRON MAN #203—by **O'Neil, Bright, Akin** and **Garvey**.
PETER PARKER THE SPECTACULAR SPIDER-MAN #111—by **David, Beachum** and **Breeding**.
THOR #364—by **W. Simonson**.
TRANSFORMERS #13—by **Budiansky, Perlin** and **de la Rosa**.
ELFQUEST #7—by **W.** and **R. Pini**.
SECRET WARS II #8—by **Shooter, Milgrom** and **Leialoha**.
THE OFFICIAL MARVEL INDEX TO MARVEL TEAM-UP #2—compiled by **Olshevsky**.
X-FACTOR #1—by **Layton** and **Guice**.
THE NEW DEFENDERS #152—by **Gillis** and **Perlin**.
DOCTOR WHO #17
MARVEL GRAPHIC NOVEL #21: **GREENBERG THE VAMPIRE**—by **DeMatteis** and **Badger**.
SIX FROM SIRIUS II #1—by **Moench** and **Gulacy**.

Titles shipping in **November**.

THE THING #33—by **Carlin** and **Wilson**.
DAREDEVIL #228—by **O'Neil** and **Mazzucchelli**.
THE NEW MUTANTS #37—by **Claremont, Wilshire** and **Sienkiewicz**.
WEB OF SPIDER-MAN #12—by **David** and **McLeod**.
WEST COAST AVENGERS #6—by **Englehart, Milgrom** and **Sinnott**.
PLANET TERRY #12
PETER PORKER THE SPECTACULAR SPIDER-HAM #6—by **Skeates, Armstrong** and **Albelo**.
CLOAK AND DAGGER #5—by **Mantlo, Leonardi** and **Austin**.
SQUADRON SUPREME #7—by **Gruenwald, Hall** and **de la Rosa**.
CONAN THE KING #33—"Harvest of Death" by **Kraar** and **Docherty**.
THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #4
SWORDS OF THE SWASHBUCKLERS #5—by **Mantlo** and **Guice**.
MOONSHADOW #6—by **DeMatteis** and **Muth**.
THE AMAZING SPIDER-MAN #274—by **DeFalco, Frenz** and **Rubinstein**.
CAPTAIN AMERICA #315—"The Hard Sell" by **Gruenwald, Neary** and **Janke**.
POWER PACK #20—by **L. Simonson, Anderson** and **Wiacek**.
MICRONAUTS #18—by **Gillis, Jones** and **Bulanadi**.
ALPHA FLIGHT #32—by **Mantlo, Mignola** and **Talaoc**.
WALLY THE WIZARD #12
EWOKS #6

THE FURTHER ADVENTURES OF INDIANA JONES #34 — by **L. Grant, Ditko** and **Bulanadi.**
DAZZLER #42—by **Goodwin, Chadwick** and **Guice.**
GROO THE WANDERER #13—by **Aragonés** with **Evanier.**
THE VISION AND SCARLET WITCH #6—by **Englehart, Howell** and **Mooney.**
FIRESTAR #1—by **DeFalco** and **Wilshire.**
THE OFFICIAL MARVEL INDEX TO THE FANTASTIC FOUR #4—compiled by **Olshevsky.**
THE SAVAGE SWORD OF CONAN #121—"The Fountain of Umir" by **Yakata** and **Nebres**, cover by **Jusko.**
THE ONE #4—by **Veitch.**
MARVEL AGE MAGAZINE #36
THE INCREDIBLE HULK #317—by **Byrne.**
THE AVENGERS #265—by **Stern, J. Buscema** and **Palmer.**
CONAN #180—"Witches' Keep" by **Owsley, J. Buscema** and **Camp.**
MARVEL TALES #185—by **S. Lee, Romita** and **Esposito.**
X-MEN #203—by **Claremont, Romita Jr.** and **Williamson.**
POWER MAN AND IRON FIST #122—"What's Eating Misty?" by **Owsley, Bright** and **Acerno.**

CARE BEARS #3
TRANSFORMERS #14—by **Budiansky** and **Perlin.**
ELFQUEST #8—by **W.** and **R. Pini.**
SECRET WARS II #9—by **Shooter, Milgrom** and **Leialoha.**
THE SECTAURS #5—by **Mantlo** and **Texeira.**
THE OFFICIAL MARVEL INDEX TO MARVEL TEAM-UP #3—compiled by **Olshevsky.**
DOCTOR WHO #18
SIX FROM SIRIUS II #2—by **Moench** and **Gulacy.**
COYOTE #16—by **Englehart, Truog** and **Springer.**
SAVAGE TALES #3
TIMESPIRITS #8—by **Perry** and **Yeates.**
EPIC ILLUSTRATED #34
ROYAL ROY #6
MUPPET BABIES #6
GET ALONG GANG #6
SOLOMON KANE #4—by **Macchio** and **Blevins.**
G.I. JOE #45—by **Hama, Whigham** and **Mushynsky.**
THE ETERNALS #6—by **Gillis, S. Buscema** and **Gordon.**
THE PUNISHER #3—by **S. Grant, Zeck** and **Beatty.**
BALDER THE BRAVE #3—by **W. Simonson** and **S. Buscema.**
MARVEL SAGA #4—by **Sanderson.**
MARVEL FANFARE #25—by **Moench, Broderick** and **Breeding.**
MARVEL GRAPHIC NOVEL #22: SHAMBALLA.
FANTASTIC FOUR #288—by **Byrne.**
IRON MAN #204—by **O'Neil, Bright, Akin** and **Garvey.**
PETER PARKER THE SPECTACULAR SPIDER-MAN #112—by **David** and **Beachum.**
STAR WARS #104—by **Duffy, Martin** and **Adams.**
THOR #365—by **W. Simonson.**
X-FACTOR #2—by **Layton** and **Guice.**

NEWSWATCH

It's page eight . . . and time for the news!

ITEM! Bid a hearty welcome to two new Marvel staffers . . . **Terry Kavanagh** and **Margie Neville**! **Terry's** no stranger to Marvel, having helped out as sort of a substitute assistant editor on occasion, in the **Gruenwald, Macchio,** and **Nocenti** offices! Well, with **Pat Blevins** leaving her staff position to concentrate on teaching (although she's already been back a day or two to help out **Carl Potts**—proving the old saying, "Once a Bullpenner, always a Bullpenner"), **Terry** got the nod and is now **Ann Nocenti's** full-time assistant on **THE X-MEN, THE NEW MUTANTS, MEET MISTY,** the **NIGHTCRAWLER Limited Series,** the **HEROES FOR HOPE** Benefit Special and all **Ann's** other projects. **Terry's** obviously going to be a major asset to Marvel . . . anyone who looks that sharp in a hat must be one heckuvan editor, we always say. And . . . over in the **Budiansky** office, the reign of *"The Bob Squad"* is crumbling. Special projects are handled by **Bob Budiansky, Bob Harras, Elliot R. (Bob) Brown, Bobbie Chase** . . and now ***Margie* Neville** as well, who doesn't seem to be concerned about having absolutely the wrong name! She just keeps doing a terrific job, and correcting people gently but firmly when they say, "Hey, **Bob!**"

ITEM! Autumn is looming, and that means back-to-school, Halloween, and Thanksgiving! Well, **the Vision** and **the Scarlet Witch** don't have to worry about the *first* of those (yet), and you'll see their Halloween experiences in a few weeks. But we just couldn't wait to tell you about their Thanksgiving party in suburban Leonia! Courtesy of **Steve Englehart, Richard Howell** and **Jim Mooney, Wanda** and **the Vision** are celebrating the fact that **Wanda's** soon to have a baby—so they invited all sorts of friends and relatives to share in the good news. Imagine if you will a Thanksgiving dinner attended by **Captain America, Quicksilver, Doctor Strange, Crystal** . . . and a certain silver-haired mutant who's made more than his share of trouble in the past! It's a not-to-be-missed event!

ITEM! Marvel recently went to the American Booksellers Association Convention . . . and boy, did we have a great time! Our books have been doing so well in the Waldenbooks chain of bookstores that over 17,000 other book industry professionals are now talking about carrying Marvel comics in *their* stores! So don't be surprised if you see Marvels showing up in a lot of new places! The Marvel booth was attended by such people as Marvel President **Jim Galton,** Vice-President/Publishing **Mike Hobson,** Editor In Chief **Jim Shooter,** Director of Specialty Sales **Carol Kalish** and Assistant Promotion Manager **Steve Saffel,** as well as Marvel Books' Vice-President/Marketing **Harry Flynn** and National Sales Manager **Lindsay Tally.** Some of Marvel's creative staff turned out as well, including **Chris** (X-Men) **Claremont, Frank** (Alien Legion) **Cirocco, Steve** (West Coast Avengers) **Englehart, Trina** (Meet Misty) **Robbins, Steve** (Secret Wars II) **Leialoha, Tom** (practically everything) **Orzechowski** and **L. Lois** (Vision and the Scarlet Witch) **Buhalis.** Everyone had a terrific time, and we can't wait until the next one in '86!

MINI MUTANT REPORT

After a long run of issues by Bill Sienkiewicz, and a trio of stories by Steve Leialoha, Mary Wilshire will become the new regular penciler of THE NEW MUTANTS. Mary is the regular penciler of RED SONJA, and has contributed to other Marvel books, notably POWER PACK and the SPIDER-MAN AND POWER PACK anti-child abuse comic. Her expressive, character-oriented penciling will be coming to THE NEW MUTANTS at a pivotal point, as the young students get a new teacher . . . and not one they like or trust. In fact, one of the New Mutants is going to quit and join the Hellions! Also part of the new NEW MUTANTS creative team will be . . . Bill Sienkiewicz! Bill will be inking Mary's pencils, to combine Mary's solid storytelling and expressive characters with the Sienkiewicz style and flair that has become a hallmark of THE NEW MUTANTS.

ITEM! Late-breaking news! With **Keith Williams, Jim Owsley's** assistant, going off staff to pursue a freelance inking career (see the **MARVEL AGE ANNUAL** or **THE INCREDIBLE HULK**), **Jim** has had to locate a new assistant. Now he's found one, in the person of **Adam Blaustein!** It's **Adam's** job to help coordinate the three all-new **Spider-Man** books, make sure everything comes in on time, and try to keep track of just where exactly in the office **Jim** is at any given point! Good luck, **Adam** . . . and trust us, it's not true what they say about newcomers always getting the toughest jobs! Honest!

ITEM! That's the page! Now on to your regularly scheduled page nine . . . and a *Newswatch Extra!*

THE TOP TEN

That's right . . . it's time once again to check out what Marvel's ten best-selling direct sales titles are. What follows are the listings for June 1985's magazines, compiled by our Director of Specialty Sales, **Carol Kalish**—who is campaigning to have her title changed to *"Your Ruthlessness."* Here goes:

1—**SECRET WARS II #4**
2—**X-MEN #198**
3—**WEST COAST AVENGERS #1**
4—**ALPHA FLIGHT #27**
5—**WEB OF SPIDER-MAN #7**
6—**AVENGERS #260**
7—**THE VISION AND THE SCARLET WITCH #1**
8—**FANTASTIC FOUR #283**
9—**NEW MUTANTS #32**
10—**DAREDEVIL #223**

Hey, lookie that! **THE VISION AND THE SCARLET WITCH! Jim Salicrup** is so happy! Not to mention **Steve** and **Richard** and **Andy** and . . .

—*K.B.*

NEWSWATCH EXTRA

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT FLEXOGRAPHY . . .

There was something different in that new batch of comics you bought recently. Oh, it wasn't just that the new Limited Series you were looking forward to had finally started. And it wasn't that **MARVEL AGE MAGAZINE** finally had that interview with your favorite artist. No, it was something completely different.

On your way home you decided to sneak a peek at the week's titles nestled safely in the paper bag you were carrying. And that's when it struck you. A couple of your favorite books were brighter somehow, more colorful than you ever remembered them being before.

So, what in the world happened to make some of Marvel's best selling titles even better? Where did the bright colors come from? Well, we can't keep it a secret any longer! Some of the books are now being printed with a new process called Flexography. Remember that name. It just may take the printing world by storm!

What is Flexography? It's a process that uses a water based ink that prints colors brighter, cleaner, and more eye-catchingly than the traditional letterpress process.

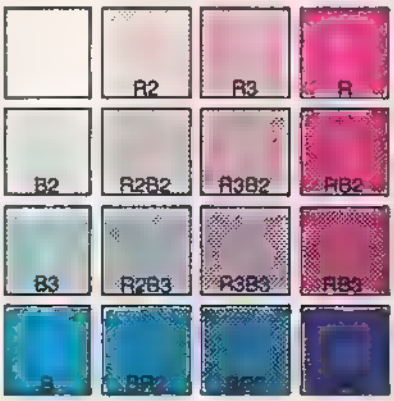
Marvel is experimenting with the process for a number of reasons and the test books are the training ground being used.

"There was no reason why we picked the titles we did," said Marvel's Vice President and Director of Manufacturing, **Dennis Dwyer**. "We're doing this in conjuncture with World Color Press (Marvel's printer) to come up with an alternative to the old and outdated letterpress process."

"Flexography gives us brighter colors through a more up-to-date, 20th century process," explained **Dennis**. "Letterpress, which uses oil based ink, is strictly 19th century technology."

Flexography, according to World Color Press, is gaining popularity because of its simplicity and economy, which is another consideration here at Marvel. Avenues which will help keep cover prices down are always being explored and studied. And as the process evolves and improves along with technology, it should get even better.

"There are still a lot of problems with the process and it's still in the experimental stage as far as comics are concerned," said **Dennis**. "But we expect to work everything out in a few months' time, not years."



The process is environmentally attractive because the ink used is water based. There is also no need for expensive dryers, pollution control equipment, or the high energy and floor space taken up by many other more conventional printing processes.

One of the first runs after World Color Press converted one of their comic letterpress units at Spartan Printing to the new process was a joint effort between Marvel and the National Coalition For The Prevention of Child Abuse. The comic received national recognition because of its subject matter and was the beginning of Marvel's involvement with this printing experiment. "Much of our experimentation will depend on World Color Press," said **Dennis**. "They are looking for a way to replace the old, failing letterpress economically and with modern equipment. It's still too early to tell if all our books will go to this process, but it is one alternative that we're trying."

This very issue of **MARVEL AGE MAGAZINE** is a good example—every page is Flexography in action. World Color Press is working to keep prices down and making the art look better, and Marvel is involved every step of the way to insure that we keep producing the very best in comic entertainment

—Bill Slavicsek

For your edification: The first-ever Flexographic color chart!

BEHIND THE LINES

THE FIRST SPIDER-CONFERENCE

The call went out to Chicago, Maryland, Philadelphia, Manhattan, the wilds of Staten Island and even to the farthest reaches of Brooklyn! Only one event could bring together the creative teams of **AMAZING SPIDER-MAN (Tom DeFalco, Ron Frenz** and **Joe Rubinstein), PETER PARKER THE SPECTACULAR SPIDER-MAN (Peter David, Rich Buckler** and **Brett Breeding)** and **WEB OF SPIDER-MAN (David Michelinie, Marc Silvestri** and **Kyle Baker)** . . . the **Spider-Man** Conference!

For three days, beginning the night of June 4th, sequestered behind closed doors in a Manhattan hotel room, **Spider-Man** Editor **Jim Owsley** and the three creative teams plotted, planned and otherwise mapped out the future for **Peter Parker**, his friends, his enemies and his *super powered* friends and enemies.

In the middle of the three-day conference, **Jim Owsley** agreed to briefly lift the cloak of secrecy and allow **MARVEL AGE MAGAZINE** an exclusive opportunity to talk with everyone and learn what will be happening. The result is a free-wheeling and good-humored interview, in which a couple of participants arrived late, and where all revealed how seriously they took their responsibilities.

Jim Owsley: What can we tell him that **MARVEL AGE MAGAZINE** can print?

Peter David: Spider-Man is Peter Parker.

Jim: Okay, good . . .

Ron Frenz: And only **Mary Jane, Black Cat, Daredevil** and **Doc Strange** know it. (Laughter.)

Dwight Jon Zimmerman: Maybe we could start by you telling what the purpose of the **Spider-Man** Conference is.

Jim: The purpose of the meeting is to get together in this incredibly large suite here and eat and chit-chat about **Spider-Man**. Basically, some of these people have never met each other. And others only by phone. So I thought it would be a good idea for everyone to get off the phone, bring them all together into the same room to meet and discuss some secret plans for **Spider-Man** that we can't disclose in too much detail for **MARVEL AGE MAGAZINE**.

Tom DeFalco: Because if you know what will happen, then it'll be boring when it appears.

Dwight: Tom, what will be happening in **AMAZING SPIDER-MAN** that you can tell us?

Ron (interrupting): All the big stuff.

Peter: Tom's got all the supporting characters.

Tom; We've decided that for the remainder of 1985 and in the entirety of 1986 that we will continue publishing **THE AMAZING SPIDER-MAN** on a monthly schedule.

Everyone: All right! (Applause.)

Peter: It hung by a thread.

Jim: Yes, we had discussed the possibility of making them all one book. **Peter** had some marketing ideas for it—

Marc Silvestri: A 90-page anthology.

Tom: That's why **Peter** will soon be leaving our sales department.

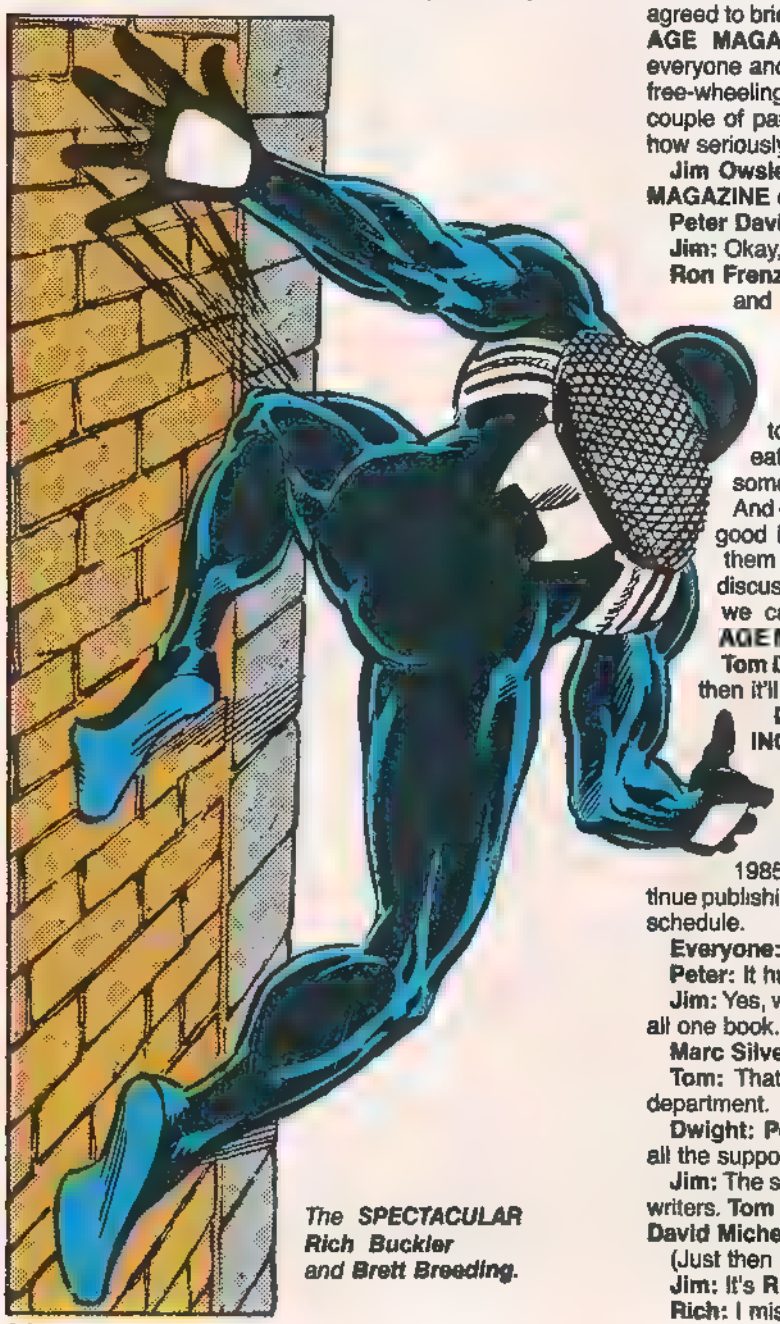
Dwight: Peter mentioned something about **Tom** getting all the supporting characters. What did he mean?

Jim: The supporting cast was divvied up among the three writers. **Tom** got almost everybody, **Peter** got the dregs and **David Michelinie** got one.

(Just then **Rich Buckler** enters the room.)

Jim: It's **Rich Buckler**! (Applause.)

Rich: I missed everything important, right?



*The **SPECTACULAR** **Rich Buckler** and **Brett Breeding**.*

Dwight: Well, with **Rich** now here, maybe we can find out what will be happening in **WEB OF SPIDER-MAN**.

Rich: Can we talk about **Spider-Man's** dog? (Laughter.)

Peter: Who told *you?!?*

Jim: There is an upcoming **Spider-Man—Top Dog** team-up in **PETER PARKER**. We're not joking!

Peter: It's absolutely true. It's going to be in issue #112, a Christmas story. **Top Dog** does a guest shot.

Ron: How about tying **Peter Porker** into the regular continuity?

Jim: Well, we've been discussing that with **Larry Hama** . . .

Tom: Dwight, the problem with telling you about things that will be happening in the **Spider-Man** books is that we never got to that part of the meeting. (Laughter.)

Jim: Let me say this: In 1986, we are going to see a renaissance in **Spider-Man**. I now feel that I have the right people on the right books. I think I have a roomful of extremely talented individuals here and that next year the books are going to come back a lot stronger and tighter than ever. The morale of everyone is extremely great and the quality is going to be super.

This year, with **PETER PARKER THE SPECTACULAR SPIDER-MAN** #107 we started repositioning the book. Towards the end of the year, more like around Christmas, we will be repositioning **WEB OF SPIDER-MAN** in a sensational way. This will happen with issue #14.

The continuity for the books will start to come together in a big way. Some real exciting things will be happening in **AMAZING SPIDER-MAN. Tom** will be bringing back **the Hobgoblin**. There will be some radical changes in the book. Can I tell him about the costume?

Tom: Sure.

Peter: You can say anything you want.

Jim: Okay, I'll put it this way, Christmas will mean the end, so help me, of the red and blue suit.

Dwight: Tom, is that right?

Tom: Christmas will be the end of the red and blue suit.

Jim: Also in **AMAZING** there will be a very definite change made in **Peter's** relationship with **Mary Jane**.

Dwight: Peter, what's going to be happening in **PETER PARKER**?

Peter: As we mentioned earlier, issue #112 is going to have a **Spidey/Top Dog** team-up. It was **David Michelinie's** idea.

Ron: It was **David's** idea to do it in *Peter's* book! (Laughter.)

Peter: 1986 is going to see us bringing back **the Black Cat** in a way that I think everyone will be happy with. We are going to have a fairly lengthy sub-plot that is going to result in life becoming more and more difficult for **Peter Parker**.

We are going to bring back **Randy Robertson, Joe Robertson's** son. We haven't seen **Randy** for about eight years. **Randy** is going to be married to a lovely woman named **Amanda**. **Amanda** is going to be white—which is going to get a raised eyebrow from **Joe Robertson**. And it will be revealed that **Bambi** is going to be an unwed mother.

Dwight: Okay, **David Michelinie**, now it's your turn to tell us what will be happening in **WEB**.

Jim: He has a supporting cast of one.

Marc Silvestri: That's right. The book is going to be so good, we're only going to need **Peter** and one villain.

David Michelinie: With **WEB**, we're still in the developing stage. We will be accenting his making a living as a photographer more heavily. That will take him to places other than New York City sometimes. We don't have any specific locations as yet. We are also going to try to accent the mysterious to fit in with the title "Web" of **Spider-Man**.

And it is going to look so incredibly good because these guys (patting the backs of **Marc Silvestri** and **Kyle Baker**) are going to be drawing it and making it look terrific.

Marc: And it is going to read so well, because this guy (patting **Dave's** back) is writing it.

Dave: We're going to have some new villains. **Peter** will be working for *NOW Magazine* which is owned by the same company that publishes *The Daily Bugle*. *NOW* is a photojournalist magazine kind of like *LIFE*. He will probably be working a lot with **Joey Mercado** who is our only legitimate supporting character at this particular point. We will be coming up with our own cast of characters, which will of course be appearing in the other **Spider-Man** magazines, but they will originate and appear mostly in **WEB**.

Dwight: Is this your first **Spider-Man** conference, **Dave**?

Dave: Oh, yes.

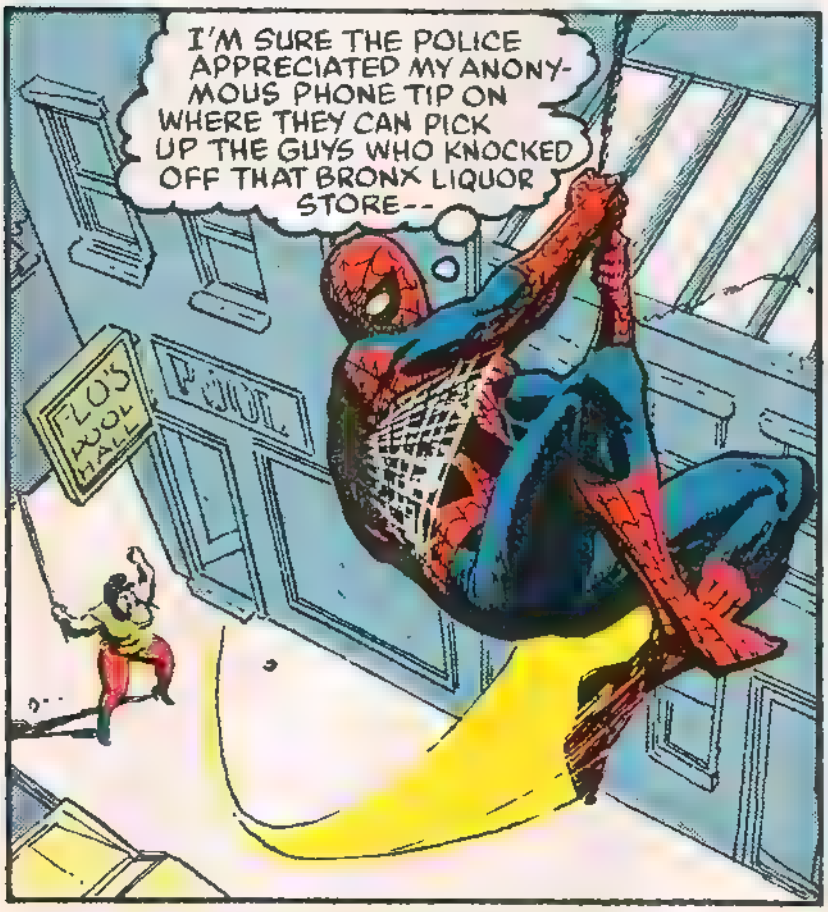
Marc: How many of us have been to a **Spider-Man** conference?

Ron: We've never all been together before.

Peter: Not all of us, no. There have been **Spider-Man** *writers'* conferences, but not any that had the whole team.

Jim: This is the first official **Spider-Man** conference.

Dwight: Okay. That being the case, speaking to the artists, how has this conference helped you? **Marc Silvestri?**



***WEB** inker **Kyle Baker**—over **Sal Buscema's** pencils.*

*New **WEB** penciler **Marc Silvestri**, from the **REVENGE OF THE LIVING MONOLITH Graphic Novel**.*

Marc: Well, I think that basically, what these things do is give us a chance to talk with the writers face to face and bounce things off each other. As artists, I don't think we're learning anything, but that's not what this conference is for.

I know that **Ron Frenz** and **Tom DeFalco** talk a lot together about their plots—there is a lot of input between them. And I want to try and have that same sort of effort with **David** here. I think that's really best for a book. And with **Kyle** here, **Kyle** is a really good inker and I think that my pencils and his inks are going to blend really well.

Dwight: What do you have to say to that, **Kyle**?

Kyle Baker: Well, I'm going to be inking the book. And I mean that. (Laughter.)

Jim: Would you like to say anything else?

Kyle: Not really.

Dwight: Brett Breeding, what are your impressions?

Brett Breeding: I just think that it's nice to be here with all the people I'm going to be working with and feel that I'm a part of the team.

Dwight: Rich?

Rich Buckler: I'd just like to say that I live on the other end of Staten Island. I took the bus, the boat and the train to get here and I'm still wondering what this meeting is all about. (Laughter.) When **Pete** and I got together for **PETER PARKER**, we were both excited about working together. I like working with **Pete**, he keeps everything fresh, full of surprises. He's very skillful and talented.

What I'm planning to do on **PETER PARKER** is give it a slightly different feel than the other books. I want to handle it as realistically as possible. I think **Pete** reflects that in some of his storytelling. I want to work mainly with mood and characterization. Since I wasn't here earlier, I don't know what's already been said, but I hope that there will be a very tight collaboration among us so that we will do the very best comics we can.

Also, on the look—I'd like to make the visuals more gritty. I want to do as close as I can to film in comics. By that, I don't mean 52 panels on a page, or a 36 panel sequence of a guy throwing a knife or something. I want to do good, fast-paced storytelling.

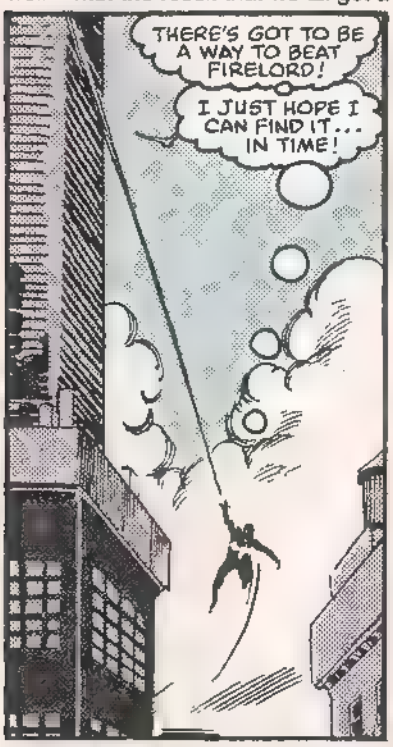
Ron: Marc, do you want to say anything about the tone of **WEB** visually, because **Rich** just talked about it for **PETER PARKER**.

Marc: Well, **Spider-Man** has probably been one of the more interesting characters at Marvel. I think everyone here has always wanted to do **Spider-Man**. When **Jim** offered me the chance to draw **WEB**, I jumped at it. There is still work to be done as far as shaping the book up completely. One of the things in the conference that I'm looking forward to doing is talking with **David** and really deciding once and for all what we want to do. And also talking our ideas over with **Jim**. All I can say is that we're going to try and do the best job we can.

Ron: As far as what **Marc** said about all the pencilers getting together, we didn't get much of a chance to do it today so far, but later on we'll be discussing everyone's visual treatment on the books. It's not so much that we will all draw **Spider-Man** the same way. And it has nothing to do with the idea that we are all going to draw him like **Steve Ditko** did. What we want to do is make sure that we all have in our heads the same base to work from—how big **Spider-Man** is, how brawny he is, what his costume

is made of, how it reflects light, those sorts of things. For that part, I think this conference is going to be a big help for us artists.

Also, what **Marc** said earlier about the pencilers getting involved in plotting, I have been very fortunate working with **Tom**. He has been very receptive to my input. I think that getting everyone—editors, writers, pencilers and inkers—up to that creative degree really does help. A conference like this lets everyone know what's going on in the books and have input, not only on their own book, but the others as well—with the result that we all get a

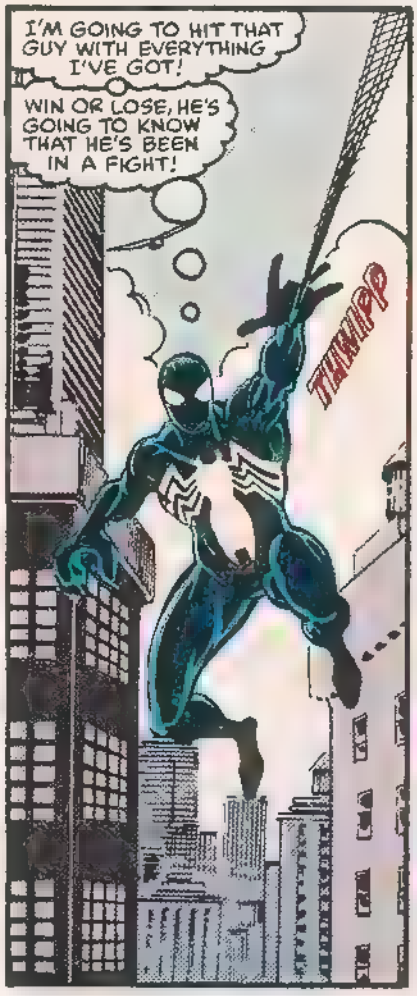


feeling of being a part of the team. I'm really glad that I'm here. I've gotten to know **Marc**, **Dave** and all the other guys. Conferences like this help keep the lines of communication open—so that we won't ever run into the problem of becoming at odds with each other in the stories we want to do about **Spider-Man**.

Now, as far as the visual treatment of **Spider-Man** in **AMAZING** is concerned, I have nothing but respect for people like **Rich** who are expanding the parameters of the medium, and people like **Bill Sienkiewicz** and **Walt Simonson** who stretch the boundaries of comic book storytelling. I don't do that. I do traditional comic book storytelling. **Tom** and I have a love of **Spider-Man** that goes back to the days when there were the elements of mystery and gritty realism. I want to continue to do that in **AMAZING**.

Above and beyond that, I have to say that it is really a lot of fun doing **Spider-Man**. With all **Peter's** problems and hassles, I do think to myself that it really wouldn't be so bad being **Spider-Man**, you know? **Peter** is not a wimp or a nerd, he's just an average guy, which is one of the reasons I like doing **AMAZING**. In fact, I've wanted to draw **Spider-Man** ever since I was eight years old.

Dwight: Everyone has said how much they enjoy working on **Spidey**, do the people in the series "live" for



*The **AMAZING** art team of **Frenz** and **Rubinstein**.*

you all as well?

Jim: I think that everyone in the three **Spider-Man** comics is very real to us all.

Rich: If they weren't real to us, they wouldn't be to the readers.

Ron: I think **Rich** is right. One of the things that is great about **Spider-Man** is that he functions on so many different levels. **Spider-Man** has attained an Americana-type stature. If you say "**Spider-Man**" to people on the street, they know what you're talking about. And we achieved this level of recognition by remaining true to the original concept which is that of the friendly neighborhood super hero who is a guy who puts on a funny suit and goes out and does what he can to help people. And sometimes he doesn't succeed.

Marc: **Spider-Man's** basic appeal is his humanity

Jim: **Spider-Man** is a guy who puts on this suit, goes out and finds some bad guys that he can fight and take pictures of himself fighting these bad guys and sell them to *The Daily Bugle* so that he can get the money to pay his rent.

Ron: I'll buy that to a degree, because that's been established as a part of **Peter's** personality. But **Peter Parker** also does what's right because he's a compulsive do-gooder.

Tom: "With great power comes great responsibility."

(**Joe Rubinstein** enters.)

Jim: **Joe**, everyone's commented on how they see **Spider-Man**, tell us what you think.

Joe Rubinstein: **Spider-Man**, I think, is probably the best book there is for kids who are sort of alienated. They can identify with him. I also think he is very noble, because I can't think of any other good reason why he goes

out and fights people.

Ron: Right. Even though **Peter** felt guilty about **Uncle Ben's** death, I don't think that he functions on guilt. **Peter** was brought up right. And when the chips are down, he does right. He goes out and fights crime with these great powers he has because it is the right thing to do. That was part of the noble inspiration **Uncle Ben** and **Aunt May** gave him.

—Dwight Jon Zimmerman

"I'm just a warrior . . . fighting a lonely war." These were the words with which **the Punisher** first described himself 'way back in the pages of **SPIDER-MAN** #129.

Readers have learned a bit more about the big man in black since his first appearance eleven years ago. At one time, he had been a much-decorated Marine. But then, while he was home on leave, his wife and children were brutally murdered after inadvertantly witnessing a mob killing! Deciding that the police and courts couldn't be trusted to deal properly with criminals, the ex-Marine armed himself with a small arsenal of weapons! Donning a fearsome black costume, he set out to exterminate all criminals as **the Punisher**!

It wasn't long, though, before **the Punisher's** deadly methods led him into conflicts with the likes of **Spider-Man** and **Daredevil**! Although he would have preferred to have these heroes fighting at his side, he believed that their refusal to kill criminals made them as ineffectual as the police! **The Punisher** would forever fight his war alone

But it soon seemed that **the Punisher's** mission was taking its toll on him! No longer was his prey limited to murderers and other dangerous criminals! Even speeders and litterbugs were not safe from **the Punisher's** bloody vengeance! **The Punisher** had finally gone mad!

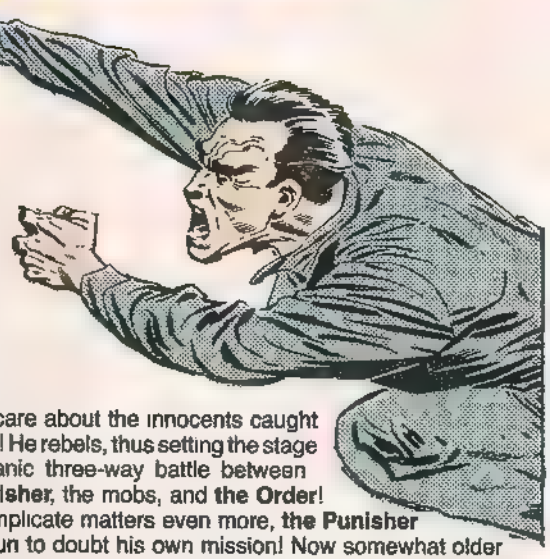
Or had he?

Steven Grant, writer of the all-new **PUNISHER Limited Series** (as well as numerous issues of **MARVEL TEAM-UP** and other top Marvel titles) answers with an emphatic No! "I don't agree with what **the Punisher** does," **Steve** says, "but I do see how he could be driven to do it. **The Punisher** knows that he's bordering on being crazy, so he has to be nonemotional. No one could survive this kind of lifestyle if he wasn't coldly rational!"

So how does **Steve** explain **the Punisher's** seeming insanity in recent issues of **PETER PARKER THE SPECTACULAR SPIDER-MAN**? The answer is just one of the surprises awaiting readers in **THE PUNISHER** #1!

As the series opens, **the Punisher** is in Ryker's Island Prison awaiting his trial. He is more or less alone in prison; none of the guards trust him and the other prisoners all hate and fear him.

His imprisonment doesn't last very long, though! In a daring prison break, he is freed by **the Order**, a group of law enforcement officials who are tired of the bureaucracy of the legal system! **The Order** has decided to take the law into its own hands and destroy the mobs by taking them over itself! "As harsh as **the Punisher** is, **the Order** is ruthless!" says **PUNISHER** Editor **Carl Potts**. "It's as bad as the criminals it fights!" **The Order's** members recruit the grateful **Punisher** to their cause, but he soon realizes that **the Order** doesn't care about the innocents caught in its war! He rebels, thus setting the stage for a titanic three-way battle between **the Punisher**, the mobs, and **the Order**!



To complicate matters even more, **the Punisher** has begun to doubt his own mission! Now somewhat older than when he began, **the Punisher** has begun to question the effect he has on the innocents caught up in his war. When a new woman enters his life and he begins to fall in love, he grapples with the question of whether or not to give up his one-man war for good!

And if that weren't enough, the double-sized first issue also features the assassination ("sort of," **Steve** says) of **the Kingpin**!

THE PUNISHER's story isn't the only thing that makes the series special, however. Art chores are being handled by **Mike Zeck** and **John Beatty**, the same team which gave the world dozens of great issues of **CAPTAIN AMERICA** and the phenomenally successful **MARVEL SUPER HEROES SECRET WARS**! Even the lettering is special; **THE PUNISHER** is being lettered by **Ken Bruzenak**, whose work on series such as **THE GARGOYLE** and **ROCKET RACCOON** has gathered him a fan following of his own!

What is it about **THE PUNISHER** that has managed to attract so many talented professionals? **Steve** attributes it to **the Punisher's** not being a typical hero. "**The Punisher** doesn't feel compelled to do the heroic thing," he points out. "Unlike someone like **Spider-Man**, he won't try to save the villain's life." **Steve** turned his love for the character into the concept for a five-issue Limited Series. Meanwhile, having wrapped up **SECRET WARS**, **Mike** and **John** had been discussing what their next joint project would be. They came to the conclusion that whatever it would be, it would involve **the Punisher**! "I'd always been interested in similar things, like the Charles Bronson **DEATH WISH** movies," **Mike** says. "**John** and I have totally different personalities, but **the Punisher**, like **Captain America**, is a character that both of

of us like a lot." It wasn't long before fate took a hand! "I had worked with **Mike** on **MARVEL TEAM-UP** and I saw that he's been getting better and better, so I called him and asked if he would like to do a **PUNISHER Limited Series**," **Steve** recalls. "And he said, 'Well, now that you mention it . . . '"

Mike naturally suggested **John** as his inker. "It's not as though **John** and I can't work with anyone else, but we're pretty compatible, both in and out of the comics we work on. **John** would've been upset if I did a **PUNISHER** series without him!"

Ever since **Steve** first suggested **THE PUNISHER** to **Mike**, the two have worked very closely on the series even though they live at different ends of the country! They've spoken often about the series, not only about its plot, but about the characters' personalities as well. "It's a testament to the Marvel method," **Mike** says, referring to the standard Marvel method of the writer's supplying a plot to the penciller and then writing dialogue after seeing the finished artwork. "**Steve's** view of **the Punisher** is very much the way I view him. His plot inspires things in the pencils which then inspire other dialogue—or even less dialogue since it's all there in the pencils. I have a good feeling about it." And so does **Steve**! "I can't rave highly enough about what **Mike's** done!" he says. "Both he and **John** are very enthusiastic. They're chomping at the bit!"

"In a sense, after **SECRET WARS**, **THE PUNISHER** is really like a vacation!" **Mike** laughs. "We're only drawing one lead character!" **Mike** and **John** have leaped into **THE PUNISHER** with a large helping of enthusiasm and it shows! **Carl** feels that their work on **THE PUNISHER** is even better than it was on **CAPTAIN AMERICA**! "A lot of people haven't really seen what **Mike** and **John** can do yet! They're going to be surprised!" he says.

Perhaps one of the most special aspects of **THE PUNISHER's** art is its covers. Working in dimensions much larger than those usually used in comics (as large as 30" by 40"!), **Mike** is doing pencils for each of the five covers. The covers are then being painted by one of **Mike's** longtime friends, newcomer **Phil Zimelman** ("Comics fans usually have their own little groups," **Mike** says, recalling his own group of friends from the early '70's. "**Phil** had dreams of working at Marvel, and now here he is!") **Mike** likes to think of their collaboration as "the Z-Team—badder than the A-Team, so watch it!"

Lots of people at Marvel have already been watching **Mike** and **Phil**! The painting they produced for the first issue was so impressive that **Carl** was eventually convinced to substitute a new cover so that the original one could be released as a Marvel poster instead! In fact, the original painting is even being featured as part of the exhibit which Marvel is providing for the Museum of Cartoon Art in Rye Brook, NY this Summer (see the *Newswatch* section of last issue for details)!

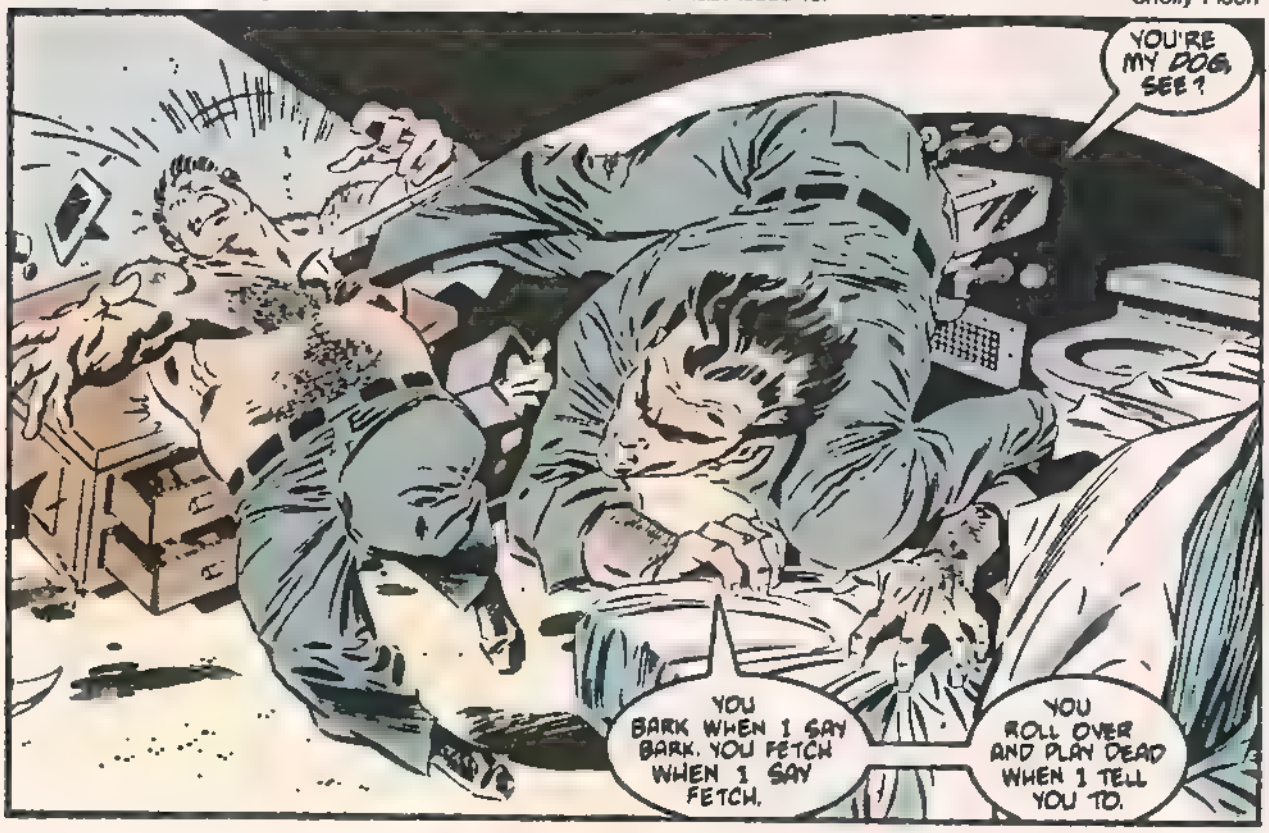
Considering how good **THE PUNISHER's** story and art are, it should come as no surprise that everyone involved in putting the series together expects it to be popular with the fans! "When I go to comics conventions and talk about **THE PUNISHER**, there's a lot of excitement," **Mike** says. "There's an undercurrent of **Punisher** fans out there!" **Carl** agrees: "There's a strong fan market for **THE PUNISHER**. It should do well in direct sales, and it'll be interesting to see how it does on the newsstands."

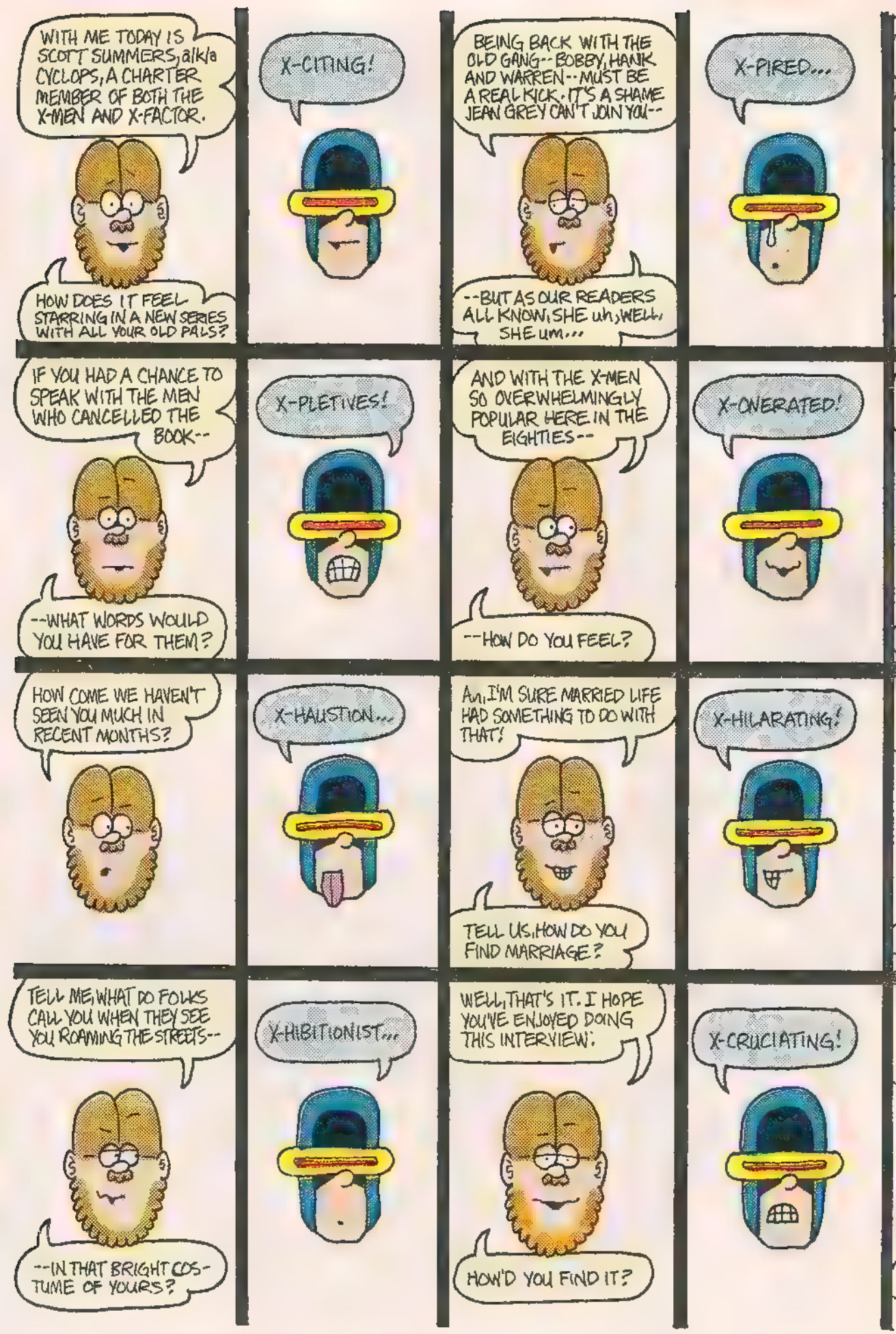
After the success of **SECRET WARS**, it's a sure bet that **Mike** and **John's** presence on the **PUNISHER** series will pull in new fans for **the Punisher**! "I think that **SECRET WARS** sold more because of its having 20-some heroes than because of the creative team," **Mike** says modestly. But there are a lot of **SECRET WARS** fans and a lot of **Punisher** fans out there! **THE PUNISHER** is one series that's sure to be a hit!

Carl Potts is concerned more with quality than with sales, though! He just hopes to "put out something good." Between **THE PUNISHER's** exciting story and powerful art, putting out something good should be the least of his worries! With a creative team like the one working on **THE PUNISHER**, the quality is certain to be top-notch!

So run on out and pick up the first smash issue of **THE PUNISHER**! Go ahead, make our day!

— Shelly Fisch




WITH ME TODAY IS SCOTT SUMMERS, a/k/a CYCLOPS, A CHARTER MEMBER OF BOTH THE X-MEN AND X-FACTOR.
HOW DOES IT FEEL STARRING IN A NEW SERIES WITH ALL YOUR OLD PALS?
X-CITING!
BEING BACK WITH THE OLD GANG--BOBBY, HANK AND WARREN--MUST BE A REAL KICK. IT'S A SHAME JEAN GREY CAN'T JOIN YOU--
--BUT AS OUR READERS ALL KNOW, SHE uh, WELL, SHE um...
X-PIRED...
IF YOU HAD A CHANCE TO SPEAK WITH THE MEN WHO CANCELLED THE BOOK--
--WHAT WORDS WOULD YOU HAVE FOR THEM?
X-PLETIVES!
AND WITH THE X-MEN SO OVERWHELMINGLY POPULAR HERE IN THE EIGHTIES--
--HOW DO YOU FEEL?
X-OVERATED!
HOW COME WE HAVEN'T SEEN YOU MUCH IN RECENT MONTHS?
X-HAUSTION...
Ah, I'M SURE MARRIED LIFE HAD SOMETHING TO DO WITH THAT!
TELL US, HOW DO YOU FIND MARRIAGE?
X-HILARATING!
TELL ME, WHAT DO FOLKS CALL YOU WHEN THEY SEE YOU ROAMING THE STREETS--
--IN THAT BRIGHT COSTUME OF YOURS?
X-HIBITIONIST...
WELL, THAT'S IT. I HOPE YOU'VE ENJOYED DOING THIS INTERVIEW.
HOW'D YOU FIND IT?
X-CRUCIATING!

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EXTRA THE MUTANT REPORT EXTRA

VOLUME 1 "The Next Step in News Evolution!" NUMBER 4

CLASSIFIED!

We'd like to tell you all there is to know about X-FACTOR . . . but we can't! It's just too big, too momentous . . . too surprising to reveal all! So Mike Carlin has *screened* this issue of *The Mutant Report* . . . and made it acceptable for human eyes!

X-FACTOR™

Everyone in the office is talking about it. Everyone in fandom, it seems, is asking about it. And occasionally, just occasionally, it seems like everyone in comics is working on it! What is it? Why, merely the return of the original X-Men in their own series as the all-new, all-amazing X-Factor, that's what!

We've been dropping hints about X-FACTOR here and there, but now that it's time to do the X-FACTOR MARVEL AGE preview, we're determined to do something really special! So we've got not one, not two, not three or even four—but six interviews with the gang behind X-FACTOR #1 and the amazing events that surround it! Plus, we've got behind-the-scenes looks at how a book is born, including design sketches and unused covers!

But enough of this verbiage! You want info . . . here you go!

MIKE FACTOR ONE CARLIN

Aside from being the editor of such comics as FANTASTIC FOUR and DAZZLER, Mike happens to be the editor of, and one of the movers and shakers behind, X-FACTOR. Here's what he has to say . . .

Mike, I'd like to get from you the low-down on this, the most-talked about series since SECRET WARS.

I know nothing—*nothing!*

Surely you know who X-Factor is?

Bob Layton and Jackson Guice are X-Factor.

What is X-Factor?

X-FACTOR is a comic book.

Why is X-FACTOR?

To get to the other side. X-FACTOR is a comic book series reuniting—let me rephrase that—X-FACTOR is a new concept in team super heroic comic books. It features the X-Men—yes, the original X-Men. All the rumors are correct.

Jean Grey comes back?

What?! No Comment. But don't quote me.

Who are the members exactly?

Members of the team will be the Beast, the Angel, the Iceman, Cyc-

lops and [redacted]

It sounds interesting! How did the concept of X-FACTOR come about?

The concept is actually Bob Layton's idea, with a lot of help from Jackson Guice and Jim Shooter. Bob had been looking for a regular feature to do since his HERCULES Limited Series ended. He's a big fan of the original X-Men, as I am. The current mutant-mania in the Marvel Universe is the prime factor in getting X-Factor together.

Some of the members will be coming from the new Defenders. How will that affect that team?

The New Defenders will have broken up by the time X-Factor is formed. Thus the three ex-Defenders will have nothing to do until X-Factor comes along.

Why is X-Factor formed?

Their *raison d'etre* is that they are going to try and help the mutants of the world.

A lot of the mutants living on Earth, you see, are just regular men and women with regular jobs. They are not super heroes or super villains. They are just different. To help these mutants, X-Factor is going to form a mutant hunting firm. X-Factor is going to become an advertised commodity for people who are afraid of mutants. They can call this special confidential number and turn in their neighbor or anyone else they believe is a mutant. X-Factor will then come in and "capture" these "dangerous" mutants and either "eliminate" them or de-mutantize them.

What do you mean by de-mutantize them?

Basically it is a sound-and-light show to fool the humans. In reality, X-Factor is going to train the mutants on how to control their abilities and keep what they are secret from the rest of the world. So the de-mutantizing is actually a way of teaching the mutants how to cope in a world becoming more hysterical about the mutant menace.

It seems strange that X-Factor, a band of mutants, would be hunting other mutants.

X-Factor figures that the best way to remain hidden is to be in the middle of the mutant spotlight, so to speak, posing as a mutant hunting organization for hire—a bounty-hunting organization with a twist.

When will the forming of X-Factor happen?

The first sign of anything happening will be in THE AVENGERS #263. That is where the Avengers will run across a kind of energy cocoon at the bottom of Jamaica Bay. They will dredge this cocoon up and not know what is inside it. At first they will think [redacted] But it will not [redacted]

The very next week after that, in FANTASTIC FOUR #286, Reed Richards will open the cocoon and find out who and what is inside. [redacted] is inside.

Now Reed's problem is this: Is this [redacted] or is this [redacted] The Fantastic Four will eventually contact the New Defenders because that is where the Angel and all her friends are.

The story then picks up in X-FACTOR #1. So the beginning of X-FACTOR is a three-way cross-over.

You already answered why X-Factor is formed, but not how.

Basically, the discovery of [redacted] will be the catalyst for X-Factor forming. [redacted] And that meeting will leave Scott Summers emotionally devastated. [redacted]

Why so?

Well, right now the world is almost totally against mutants—hates them with a passion. [redacted]

*Preliminary character designs for **X-FACTOR**—for the final versions, see our cover.*

[redacted] let the situation get this bad. [redacted] do something to right the wrong being committed against mutantkind— [redacted]

That's a task difficult for a team —virtually impossible for one person.

[redacted] Scott, unfortunately for him, will be so distraught [redacted] —that he will be incapable of any rational action for some time. The Angel, however, after he gets over his surprise, will offer to help [redacted] Because he is independently wealthy, and has many contacts, he will be the backer for X-Factor. He'll contact the Beast and Iceman and they will quickly join the team.

What's going to be their first mission?

In the first issue, they will come across a young mutant who severely needs their help. He doesn't know how to control his powers. And unless X-Factor can help him, he will be unable to stop an incredible horror from being unleashed within him.

Will there be much tie-in with what is happening in THE X-MEN and THE NEW MUTANTS?

Of course there will be X-Men continuity involved, but basically we are going to be starting fresh. It's a whole new direction for these characters. By posing as a business, they will have become so underground that they are overground. As I said earlier, they've hidden themselves by placing themselves directly in the public eye.

How about enemies? Surely they will begin to have some other than mankind at large?

There will be villains—most of them new. As we do more stories, we are going to discover who is their arch-enemy.

Are their adventures going to be primarily in one area, or will they be traveling the world?

X-Factor is going to globe-trot a little bit. They are really going to take the fate of all mutant-dom into their hands. Sometimes mutants they encounter won't want to be helped—and sometimes the mutants they are hunting will be villains. There will be a wide variety of stories, that we can guarantee.

Considering that the members of X-Factor have been together before in the X-Men, I'd like to go down the roster and get comments from you about how they will be presented in X-FACTOR.

Okay, but I can't guarantee how much I'm going to say.

An unused cover. Who's in the middle? Take a guess!

I understand. The first name is Scott Summers—Cyclops. Is he, and the other members for that matter, going to keep his original designation?

Yes. But they won't be using them very much. They will be using their regular real names, not their old X-Men names.

With Scott, he will now be [redacted] the [redacted] caused [redacted] This is his dilemma.

Because he will be going through so many personal problems, he will not be the leader of X-Factor. Scott will [redacted] but that will only make things more complicated for him.

Speaking of [redacted] *what of* [redacted]*?*

[redacted] is the one [redacted] Unlike the others, [redacted] is gone.

What about [redacted] *that you mentioned earlier?*

[redacted] will soon become obvious [redacted]

[redacted] anything [redacted] in the FANTASTIC FOUR story.

Since [redacted] *attitude going to be?*

[redacted] will be trying to [redacted] mutants and mankind is going to be [redacted] much attention. Now there are a lot of "witchhunts" going on. [redacted] blames the [redacted] for letting it get this bad. [redacted]

All right. Let's go on to the Beast.

The Beast will go through some changes himself. He is going to begin to de-fur and eventually get back to the way he used to look. He will be doing the scientific research for the team, since his background was in science. He will also start to use big words again.

How about Iceman?

Iceman will probably not make any more ice bridges.

Why not?

Only because of the potential lawsuits involved with ice bridges that would later melt and collapse on people or property. He is also going to [redacted] Iceman is basically the same happy-go-lucky fellow he's always been. He will be along for the ride, in many respects. But not too long after he joins X-Factor, something weird will happen to him in a foreign country that will cause a big change in his life.

Let's move on to the Angel.

Fine. He's the financial backer for the group. And he is the producer—the one who gets things done.

Is he going to [redacted]

Possibly.

You mentioned that X-Factor will be using "a sound-and-light show" to de-mutantize mutants. What do you mean exactly?

Well, X-Factor, because they are going to be a bona-fide organization, are going to have everything that anyone would expect a mutant-hunting outfit to have. They'll have sophisticated transportation, a high-tech office building and mutant de-activating equipment. The thing is, the de-activating equipment is just something that will produce a good show for the onlookers. It will appear as if something is being done to nullify the mutant abilities. But the stuff is all placebo.

How long will this sort of wool-pulling last?

As long as Professor X's academy has lasted without humans knowing its true nature. X-Factor is much more public, but they have the money to cover their trail.

What about cross-overs and guest-stars from other members of the Marvel Universe?

We will have guest-stars. Nothing is planned quite yet, except for Reed Richards and the Avengers in the first issue.

What are your feelings about X-FACTOR?

It is the biggest collaboration since SECRET WARS. It is also a lot harder because it is going to turn into a series, and not just have a limited run. I am really happy that X-FACTOR is happening. I like all the characters, was a big fan of them when they were the original X-Men. I feel honored to be a part of their resurgence for a whole new generation.

BOB LAYTON

FACTOR TWO

From IRON MAN to HERCULES, the name of Bob Layton has always been associated with the best Marvel has to offer. Now Bob takes on his first monthly series as both writer and inker!

Bob, how did you and Jackson Guice create X-FACTOR?

I did it the way I do everything. Jim Shooter told me to do it.

Were you a fan of the original X-Men?

Yeah.

You are going to be both writing and inking the series, correct?

Actually, Jackson and I will be co-plotting the stories and in a few cases, switching roles on each other. So at any given time, I might be penciling and Jackson inking, and vice-versa.

How long did it take you to create a rational explanation for the [redacted]

There is no [redacted] She's dead.

Mike told me that Scott Summers is going to be really in a blue funk over [redacted]

Mike talks too much. And you ask too many questions.

Jim Salicrup told me to do that. The X-Factor is going to be composed [redacted] *members of the original X-Men. Are you going to add any new members?*

That's for me to know and you to find out—in the comic.

What are your feelings about working with Jackson Guice?

Jackson is probably one of the hottest new talents—bar none—in the business. With all of what he's done—you haven't seen anything yet. When people see what he's doing in X-FACTOR, they will know what I mean when I say that I think he is the best new talent to appear in the industry in years. He and I are a great mesh. Our styles are similar and when the comic hits the stands, people's eyes are going to pop out.

What is the overall tone that you want to set with X-FACTOR?

The truth of the matter is, I don't want to spoil X-FACTOR for the reader by telling him too much about what will be happening before he actually sees it. Every issue will be a surprise and a shock.

Will they be traveling to different parts of the Earth?

No comment.

Any final words?

If you like the original X-Men, you will love X-FACTOR.

JACKSON GUICE

FACTOR THREE*

X-Factor is a first for Jackson as, well! Although he's garnered piles of praise for his powerful penciling on such books as THE MICRONAUTS and SWORDS OF THE SWASHBUCKLERS, this will be his first straight-forward super hero adventure title, and boy, is he enthusiastic!

Bob credits you both with creating X-FACTOR. Can you tell us its genesis?

Bob and I were simply sitting around at Marvel, discussing various books. We were also reminiscing about some of the comics we enjoyed when we were growing up. The subject got around to the original X-Men. We casually mentioned to editor-in-chief Jim Shooter that he should put the original X-Men back together in their own book. One thing led to another and that's what happened.

Had you and Bob ever worked together before?

X-FACTOR is the first thing that we're doing steadily together. We had been talking off and on about doing a project together for some time, but nothing had ever come of it. Then when we mentioned to Jim Shooter the idea of reviving the original X-Men as a team and Jim said, "Well, when can the both of you start?" That's when we looked at each other and decided that maybe now was the time to finally do something together—and that X-FACTOR was the something we should do.

What sort of feel do you want to establish with X-FACTOR?

Well, this is the first real super hero book that I've done since I started working at Marvel. This is my first opportunity to do a real mainline super hero comic for Marvel. I was raised on the early Marvel super heroes and I'd like to bring that sort of Jack Kirby feel and excitement to X-FACTOR.

How will your work for X-FACTOR compare with what you are doing on THE SWORDS OF THE SWASHBUCKLERS?

Well, with SWASHBUCKLERS, writer Bill Mantlo and I are really trying to go back and capture the feel of pirate adventure and the old style of illustration. The inking style I am using on SWASHBUCKLERS is kind of heavy by today's standards. But it gives the series more of a wood-cut or old-style illustrative look. In X-FACTOR, I am going to try and do the good, clean, solid, punchy super hero comic book story-telling.

Bob mentioned the fact that you and he plan to switch artistic roles occasionally.

That's right. I like to keep my hand in inking. And Bob is so excited about X-FACTOR that he

Another preliminary design, sans fifth member.

*And how many original X-MEN fans get that reference?

wants to pencil some of the issues. So we plan to, every so often, switch off and reverse artistic jobs.

There is a huge cloak of secrecy surrounding one of X-FACTOR's members, [redacted] *How did* [redacted] *come about?*

It was John Byrne, Roger Stern, and Kurt Busiek who had the original idea to [redacted] And as X-FACTOR was being planned that idea was put forth. Originally Bob and I thought about doing that in the 10th or 12th issue. But the decision soon evolved into opening the series with that bombshell. There was a big editorial meeting. Mike Carlin, Jim Shooter, Bob Layton, John Byrne and Roger Stern were all locked up in Jim's office and it was then that they hashed out what would happen in X-FACTOR #1 and the cross-overs with THE AVENGERS and the FANTASTIC FOUR.

What sort of adventures will X-Factor be having?

There will be an international feel to X-FACTOR. They are going to be traveling all over the world in their search for mutants. They will be in Europe, possibly the South Pacific. Plans are pretty vague right now. We just have a lot of different countries we want them to go to.

We're trying to convince Marvel to send us to all these countries so we can get on-the-spot reference—especially to places like Tahiti. (Laughter.)

The Bullpen has really been blown away with your pencils on X-FACTOR. How do you rate your own work on the series?

I feel that my X-FACTOR art is the best stuff I've done yet. It's the material I'm most pleased with so far. Working with Bob and Mike Carlin on the series has been really great—they've given me my best working relationship in comics. Everything has really clicked together for us, and I guess that is showing in the work. I hope that X-FACTOR goes over real well and that everyone likes what we're doing.

ROGER STERN

FACTOR FOUR

As the AVENGERS scribe, Roger is in the enviable position of kicking off the three-way cross-over that begins the X-FACTOR series! Here's how Earth's mightiest heroes got into the act...

Roger, how and when did you create the concept that has proved so pivotal in X-FACTOR?

Actually, it spun off of an idea that MARVEL AGE MAGAZINE Assistant Editor Kurt Busiek mentioned to me about two or three years ago. We were sitting around talking and he said, "You know, I've thought of a way to [redacted]" I told him, "No, no, we'd never want to [redacted]" He said "Not [redacted] What if [redacted] What if [redacted]?" I told him, "That's a dandy idea!" I later mentioned this to John Byrne later and we kicked it around a few times. Then when we heard that Bob Layton was doing X-FACTOR, John told the idea to Bob and everything started to move.

What happened then?

I was called to a big meeting. Jim Shooter, Bob Layton, John Byrne, Mike Carlin, Mark Gruenwald and myself were all in Jim's office to discuss the plot for X-FACTOR #1 and cross-over stories for THE AVENGERS and THE FANASTIC FOUR. It evolved that I would get the ball rolling in THE AVENGERS, John would pick it up in THE FANTASTIC FOUR and then it would all get tied-up in X-FACTOR.

What will happen in THE AVENGERS?

It's the set-up of the mystery of what is at the bottom of [redacted] Other things will be happening in the story, but basically the Avengers will discover there is something at the bottom of [redacted]

It's Genetic

'HUMOR 'N A MUTATED VEIN'

by Kyle Baker

JOHN BYRNE

FACTOR FIVE

The writer/penciller of the first series in the Marvel Age of Comics is in on welcoming the newest, too! What does the Fantastic Four have to do with X-Factor? Read on!

John, how did the Fantastic Four get wrapped up in the mystery?

They got involved for two reasons: 1) because I wanted to be involved with X-FACTOR and I am doing the Fantastic Four and 2) because the Avengers bring the object they discover [redacted] back to Avengers Mansion where the FF are also staying. When you have Reed Richards around, no mysterious object stays uninvestigated for long. He very quickly discovers that there's more to this object than meets the eye. Reed manages to determine that there is a [redacted] in the object in [redacted] apparently very close to [redacted]

A human being or a life force?

A human being. He knows that the thing inside is human. He found that out with the help of Sue, his wife. He had her use her power to make visible things invisible on the featureless cocoon. Sue is able to penetrate the cocoon, not very well, but enough so that they get a quick glimpse inside. They manage to see [redacted] Their next step is to determine [redacted]

What happens then?

Reed sets up a bio-radiant stimulator to try and coax the being inside the cocoon to full consciousness. This works a lot better than he had hoped.

How have coordinating your efforts with Roger and Bob gone?

Basically, it has been pretty easy. Bob, Roger and myself had this big meeting with Jim Shooter, Mike Carlin and Mark Gruenwald. That's where we hammered out what would happen. It was a lot of fun for me because I haven't seriously plotted with somebody else in about five years. My role in plotting anything has been kind of to be the devil's advocate in order to stimulate the other person to come up with the best idea he possibly can.

that is causing a big disturbance. They will fish out this object and return with it to Avengers Mansion. The big revelation of what's inside will happen in THE FANASTIC FOUR.

This must be calling for some pretty close coordinating with John Byrne and Bob Layton.

It is. John and I have been burning up the phone lines. And I've talked to Bob a number of times. Mike Carlin, the editor of both X-FACTOR and THE FANTASTIC FOUR has been doing the major share of making sure things stayed on track. As for John and myself, we've been doing a lot of cross-over action between the Avengers and the Fantastic Four, anyway, because they all happen to be living in the same building right now.

That's right, the FF don't have a home because the Baxter Building was destroyed.

Right. John called me up earlier today because he wanted to make sure the Avengers had working Quinjets because there is this thing coming up in THE AVENGERS where the Federal Aviation Administration has told the Avengers that they can't have the Quinjets at the mansion anymore. I told him that in my story, the FAA had given them 30 days notice. John said, "Great, then they can use the Quinjet for this thing they have to do."

How do you feel about being the lead-off writer in this trilogy of cross-overs?

I'm pleased as punch. I always loved the original X-Men. To be one of the prime movers in refounding the original concept in a new book is just great. Cross-overs can be difficult sometimes, coordinating all the different elements and making sure they come out in the right order is demanding. But this one has been real fun. I can't wait to see it come out.

it's not as much fun when I do that to myself.

Speaking of you plotting with another person, Roger mentioned that it was you who actually brought the pivotal concept, the one that roped in the Avengers and the FF, to Bob Layton. Could you tell us what happened?

The first thing I did when Roger told me the idea was to talk to Chris Claremont about the idea. [redacted] Then, when I heard about X-Factor, I went straight to Bob Layton and said, "[redacted] Here is the way [redacted]

What was Bob's reaction when you told him?

He went nuts. He loved it. We immediately set about scrapping entirely Bob's first issue and reworking it to include this idea and also figuring out how Roger and I, who were the main movers and shakers for it, to get a piece of it for ourselves. Eventually, the two set-ups, starting with THE AVENGERS, evolved.

How has the story been going for you?

I'm having a lot of fun with the Fantastic Four part of it. This particular issue is going to be 30 pages with no ads—a special issue. And the storyline is one of those weird situations where for some reason it all just feels right. Everything seems to fit and doesn't contradict anything previously established.

Have you seen any of Jackson Guice's art for X-FACTOR #1?

Yes, and it looks great. I'm going to have to break Jackson's hands one of these days. (Laughter.) His figures tend to be long and attenuated which sort of makes him the "El Greco" of Marvel. He is calling what he does on X-FACTOR "breakdowns" but I would call it full pencils, myself. It just—everything you want to see is right there on the page. I should think that the finished product is going to be really sweet. For anybody who is ready for the next X-Men book, this one is it. And it is [redacted] with [redacted]

JIM SHOOTER

FACTOR SIX

For the final word on X-FACTOR, who better than our Editor in Chief, the guy who oversees everything here at the House of Ideas? Jim has not only been closely involved in the creation of X-FACTOR, but no one is more qualified than he to judge X-FACTOR's impact, both on Marvel Comics and the Marvel Universe.

As Bob and Jackson recalled, you were instrumental in getting X-FACTOR off the ground, Jim.

I'm sure I contributed little bits and pieces to X-FACTOR, but basically most of the credit should go to Bob Layton if for no other reason than it was his dogged persistence that led to X-FACTOR becoming a reality.

The big conference that defined what would happen in the three-way cross-over went over incredibly well, judging from everyone's comments. Could you describe your role in it?

We went through the plots for THE AVENGERS, THE FANTASTIC FOUR and the first couple issues of X-FACTOR and I did what I always do in these situations; I was the enforcer of craft. I was the one who made very certain that things were explained properly to the readers, that there was a real good conflict evolving in that first issue and that there would be a big climax. As for the rest, I mostly let the others come up with the real creative stuff. The result is something which I think is very good.

When you mentioned explanations, they appear especially critical considering what is planned to happen.

Yes, definitely. This is a book that I think is going to be a real milestone in Marvel history. I think it will be remembered as a significant event in the same way that the issue of DAREDEVIL that had the death of Elektra was a significant event, in the same way the death of Phoenix was a significant event. X-FACTOR #1 ranks with the first coming of Galactus, it ranks with the SECRET WARS sagas. Therefore I was very, very insistent we do it well.

What do you feel will be X-FACTOR's contribution to the Mutant Mythos?

I think that X-FACTOR is a natural evolutionary development within our ongoing Marvel Mythos—especially the mutant part of the Marvel Mythos. Now all three generations of X Men are accounted for. There are the New Mutants who are the current class in school, there are the uncanny X-Men who are the current grad students/student-teachers and strike force. But for years there were the questions: What happened to the old grads? What about the first graduating class? Where are those guys? Well, now there is a book that deals with them. All three generations of mutants that we have seen are now coming forth in their own right. And I think that what has happened is something very natural, it will fit right in. And considering the events going on in THE X-MEN right now, X-FACTOR was necessary.

Could you elaborate?

If you have been reading THE X-MEN, you know that there have been some incredible happenings taking place. The unthinkable has happened! Magneto is now with the X-Men, furthermore, at the helm! And if you consider that it is a shock to readers who have seen Magneto, up close and personal, try to kill the X-Men so many times—not to mention the Avengers, the Fantastic Four, Thor and quite a few others—just imagine how much of a shock it is to Cyclops, for Iceman, the Beast and the Angel—for people who were there fighting him from the very beginning.

So what's going on in X-FACTOR is a very direct, very natural outgrowth of the events taking place in THE X-MEN. We think all the ramifications through, then we tell the story the way it should be. That's what the Marvel Universe is all about.

—*Dwight Jon Zimmerman*

NEW TALENT DEPARTMENT

The date: July 29, 1984 | *The place:* Houston, Texas | *The event:* Comix Fair '84

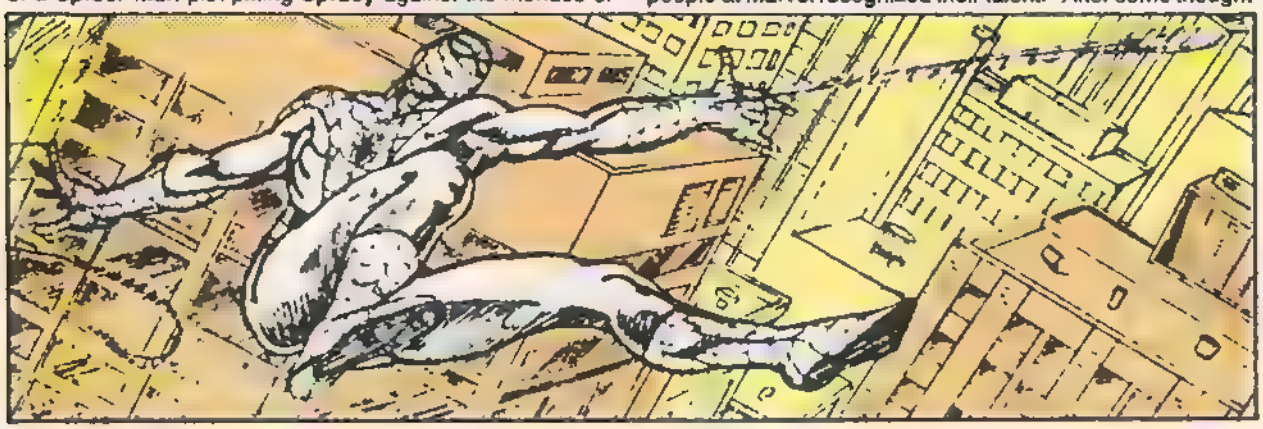
After much debating, arguing, and shouting, a distinguished panel of eight judges including Marvel artists **Steve Leialoha, John Romita, Jr.,** *and* **Ron Wilson** *has finally come to an agreement. A hush falls over the crowd as the judges announce their decision. The winner of "The Pulse-Pounding Penciling Contest" is . . .*

THE PULSE-POUNDING PENCILING CONTEST

"Comix Fair is put together by a group of people who've had lengthy histories of putting on comic conventions and who want to do things right," says **Brad Elliott**, Public Relations Director for Comix Fair's parent company, Southwest Conventions. "A lot of conventions have amateur art contests of some sort, but they're usually free-form and very arbitrary and they don't have a lot to do with comics. Here in Texas, we have a *lot* of amateur comics artists, though, so we decided not to do the usual type of contest."

But how would the convention's planners set up a comics-related contest in which contestants could pencil pages of a professional-level story? With the release of **THE OFFICIAL MARVEL COMICS TRY-OUT BOOK**, the answer became obvious! (Unless you've been living in Latveria for the past few years, you already know that **THE TRY-OUT BOOK** is a guide aimed at helping talented newcomers break into comics. Among other things, it features unpenciled pages of a **Spider-Man** plot pitting **Spidey** against the menace of **Doctor Octopus**, written by none other than Marvel's own Editor-in-Chief, **Jim Shooter**!) Contestants would pencil pages from the plot in **THE TRY-OUT BOOK**, and their entries would be judged by the professional artists who had been invited to the convention. "This way, we would have professional judges *and* a professional book to work from," **Brad** explains.

Once the guidelines of the contest had been set, the convention planners turned to various comics companies to provide prizes for the winner. Among the people approached was Marvel's Assistant Promotions Manager, **Steve Saffel**, who thought the contest was a great idea! "Marvel's always looking for new talent," **Steve** says. "There are so many people out there who can make a lasting contribution. Recently, Marvel's introduced lots of new artists—such as **June Brigman**, **Art Adams**, **Mark Badger**, and **David Mazzuchelli**, all of whom have skyrocketed to popularity because people at Marvel recognized their talent." After some thought



and discussion, it was decided that Marvel would help the contest by publishing the winning artwork in **MARVEL AGE MAGAZINE**, thus exposing the winner's work to thousands of readers across the country and around the world!

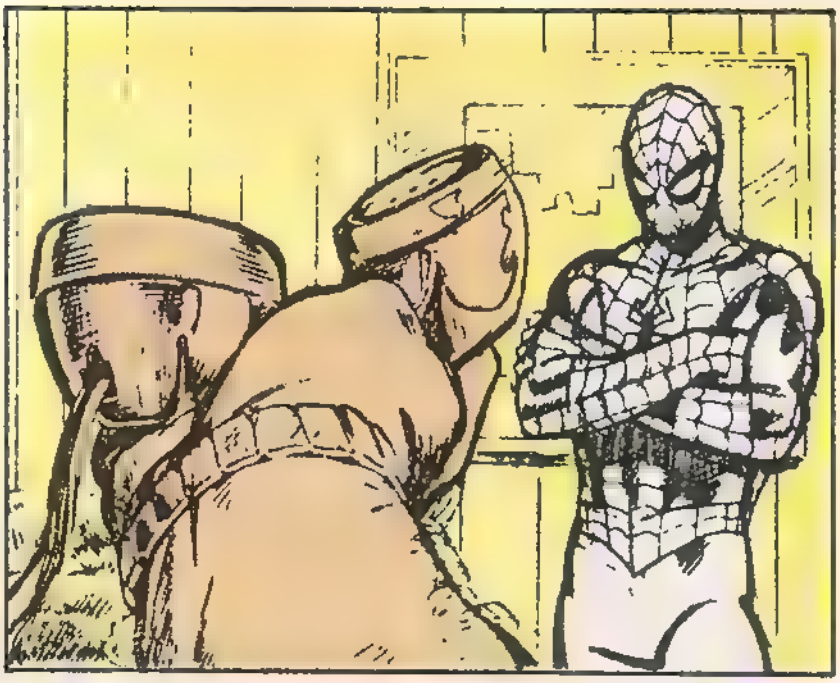
Once the contest was announced, entries began pouring in. Most of the contestants were local Texas artists, but pages came in from as far away as Webster, New York! The competition was stiff and each of the judges had his own personal favorite entry. "There were some real shouting matches," **Brad** laughs.

Eventually, though, a decision was reached. Receiving first place votes from four of the eight judges, Texan **Steve Erwin** was named the winner! Tied for second place were **George Turney** and **Benn Dunn**, both of whom also hail from the Lone Star State.

"When they announced that I had won, I felt a bit lightheaded," **Steve** remembers. "I didn't expect first place. I was hoping for second! The competition was really good, so I was flabbergasted that so many people liked my work so much!"

Looking at the art **Steve** drew for the contest (some of which we reproduced here), however, makes it plain that he's overly modest. A professional draftsman for the past five years, **Steve's** entry is equally professional!

And being a draftsman as well as an amateur comics artist has given **Steve** a unique perspective in looking at other artists' work. A fan of artists such as **Neal Adams** and **John Buscema**, he has learned a great deal by comparing the work they've done for comics to their advertising artwork. "I'm probably one of the few people who's studied their work for their *backgrounds*," he says.



Steve may not be an amateur for long, though! Becoming a professional comics artist has been one of **Steve's** goals since he was in high school, and he has been working long and hard to achieve it. Even before he won the contest, **Steve** was busy showing his portfolio to professionals at various comics conventions. "The contest was a good opportunity to put my talent under fire," he says.

Thanks to his dedication, **Steve** has received a number of comics assignments. In the months to come, he will be drawing three back-up stories for another comics company. He has also recently completed a **Vision** try-out story for Marvel Editor **Carl Potts**! "But **MARVEL AGE MAGAZINE** is the first place my work will be published," **Steve** notes. "It's an honor."

—*Sholly Fisch*

THE MARVEL AGE

1969 (Part III)

It's that time again—time for another look at Mighty Mar-vel past! We've already covered two-thirds of the Marvel line-up for 1969—now let's take our final look at 1969, as we cover the rest of Marvel's major titles for that year—**THE SILVER SURFER, SPIDER-MAN, SUB-MARINER, THOR** and **THE X-MEN**. And in that order, too!

The Silver Surfer experienced angst beyond belief in 1969, as he continued in his struggle to understand humanity and his own emotions. **Stan Lee** interpreted the topics of the day as modern morality plays, while **John Buscema's** stunning flair for body language and anatomy made **the Surfer's** plight easy to understand (as it will undoubtedly again in the upcoming **SILVER SURFER Limited Series**). The first story of the year was the now legendary **Thor** crossover, in which **Loki** tricked **the Surfer** into thinking that **Thor** was mounting up an army to conquer the universe. Manipulating the warriors of Asgard and **the Surfer** as well, **Loki** engineered a battle such as Asgard had never before seen! In the end, the evidence before him showed **the Surfer** that the Thunder God was not evil, and **the Surfer** returned to Earth (the same way he got to Asgard—through **Loki's** power!) saddened by the pettiness that plagues both gods and men alike. After his return, **the Surfer** met **Al B. Harper**, an unemployed physicist, who wanted to help the sky-rider escape Earth. Together they created an apparatus which they believed would pierce **Galactus'** barrier. Unfortunately, it gave off an energy that caught the attention of the approaching **Stranger**, who was planning to annihilate humankind for the sake of the entire cosmos. Thinking that the energy was some sort of defense, **the Stranger** attacked **the Surfer**, and, while they fought, **Harper** struggled to convince an unbelieving populace that their lives were in grave danger. He ended up having to disarm **the Stranger's** Null-Life Bomb singlehandedly, and although he succeeded in this, it cost him his life, due to the bomb's deadly gas. Meanwhile, **the Surfer's** most insidious enemy, **Mephisto**, was planning once again to try and capture the soul of **the Surfer**. This time he employed the soul of **the Flying Dutchman**, who had been cursed to walk in limbo for all eternity. **Mephisto** promised **the Ghost** eternal rest in reward for defeating **the Surfer**, but during the ensuing battle **the Ghost** renounced his allegiance to **Mephisto**, and would have been sent back to limbo, had **the Surfer** not shed a tear for him, which released him from his torment at last. Not long afterwards, **the Surfer** made a valiant attempt to understand humanity by walking among us! He became involved in a South American revolution, and had a brief romance with **Maria Perez**, one of the members of the revolutionary group. He couldn't have picked a worse time for it, either, because while all this was happening, **Shalla Bal**, the woman he'd left behind on **Zenn-La**, was on her way to Earth to rejoin **the Surfer**. **Shalla** was injured while on Earth, and **the Surfer** had no alternative but to send her back to Zenn-La, leaving **the Surfer** more miserable than ever, after having seen and lost the woman he loved.

For the amazing **Spider-Man**, 1969 was one long chase. He was involved in the underworld's attempts to steal and capitalize on a stone tablet that contained the secret of eternal youth, and this led him into run-ins with **the Kingpin**, **Silvermane**, **the Shocker** and **the Lizard**. With action-packed stories by **Stan Lee**, and dynamic art by **John Romita**, **Jim Mooney**, and **John Buscema**, how could any Marvel fan go wrong? The saga started with **the Kingpin's** decision to steal the priceless tablet from Empire State University, where **Peter Parker** was an undergraduate. While the crimelord didn't know the stone's secret, he sure understood its monetary value. He used an on-campus demonstration as a diversion while he and his men grabbed the tablet, and **Spidey** followed them back to their headquarters, where he kept **the Kingpin** busy until the police arrived. He also retrieved the tablet from **the Kingpin's** safe, and returned it to the police. The next person to try for the tablet was **the Shocker**, who broke into **Captain Stacy's** home and stole it from his wall safe, after shocking the older man into unconsciousness. **The Shocker** tried to fence the relic, but found that the local fences were too frightened of **Spider-Man** and **the Kingpin** to touch it. **Spidey** stopped **the Shocker**, but the tablet had disappeared again, until **Spidey** and **Man-Mountain Marko**, a Maggia enforcer, both found it at the same time. **Marko** wound up in possession, and brought it to his boss, the aged **Silvermane**, who rung **Doctor Curt Connors** (better known as **the Lizard**) into the story to find out the secret of the tablet. Unfortunately, the pressure of the criminal's threats on the life

of **Connor's** wife and son pushed him to the edge of his transition into **the Lizard**, and by the time he discovered the secret of the stone, he had become the deadly reptile-being! Meanwhile, **Silvermane** drank the youth serum as **Marko** and **Spider-Man** again duked it out. The formula backfired, as **Silvermane** grew continually younger and younger, until he faded right out of existence (though he did return years later). The enraged **Lizard** went on the rampage, and **Spidey** had to try and bring him in without hurting him, knowing that he wasn't truly responsible for his actions. Things might have worked out all right if it hadn't been for **the Human Torch**, who spied the two fighting figures and thought he'd help out his fellow super hero. It became a three way battle, with **the Torch** trying to catch **the Lizard**, **Spidey** trying to keep **the Torch** from hurting **Connors**, and **the Lizard** trying to beat the tar outta both of 'em! Finally, **Spidey** managed to dump a barrel of dehydrating chemical on **the Lizard**, turning him back to his human form, and the saga of the petrified tablet was over!

1969 was a year of uncertainty for the savage **Sub-Mariner**, and with all the villains he had to face, he didn't have much time to sort things out! He started out by taking on **Captain Barracuda** and the entire U.S. Navy, and soon moved on to **the Legions of Lemuria**, whose leader was under the influence of that nasty old Serpent Crown! To make things worse, it seemed that the **Lady Dorma** had been killed during the battle. Fortunately, that was not the case, and **Subby** went on to be re-introduced to his old enemy **Tiger Shark**! He teamed up with **the Human Torch** to meet **the Mad Thinker**, and fought once again side-by-side with **Triton**, as they faced the peril of **the Stalker**! The prince of the deep finished off 1969 in a cloud of confusion, when his people decided to invade the surface world, whether he liked it or not!

Thor, the God of Thunder, got to hobnob with the cosmic crowd in '69. He began by meeting **Galactus**, who was on the prowl for some nutrition—in his case, a planet! It might not have been too bad, but the planet he happened to chose was **Ego, the Living Planet**! Meanwhile, **Thor, the Recorder** and **the Colonizers** had found a race of bird-like beings who were wandering the galaxy in search of a new planet to call home, as their original world had been devoured by **Galactus**. The struggle between the Big "G" and **Ego** resulted in **Ego** becoming a world full of life, and **the Wanderers** settled in on their new home. While **Galactus** headed out for parts unknown, **Thor** sped back to Earth, where a cocoon floating in space had caught the attention of **the Watcher**. **Uatu** sent the cocoon back to Earth, where it had originated. The cocoon turned out to hold **Him** (later known as **Adam Warlock**), who decided after shedding the cocoon that **Sif** was just the cutest thing he ever did see (not that he'd had much of a chance to look around). He took off with her, leaving **Thor** (not to mention **Sif**) less than happy. In fact, **Thor** completely blew his cool during the fight that followed, and he was punished by **Odin** for succumbing to this "warrior's madness" by being sent out into space, again in search of **Galactus**. This time, though, **Galactus** and **Thor** did more talking than anything else. **Thor** learned the origin of the purple planet eater, and gained an understanding of both the power and motivations of the cosmic being.

The Uncanny X-Men went through some strange changes over the course of 1969. By May of that year, the artistic chores on their book had been assumed by **Neal Adams**, whose amazing sense of super-realism and exotic storytelling added a new dimension of drama and power to the X-stories. His ultra-modern style blended wonderfully with returned writer **Roy Thomas'** classic brand of straight-ahead super heroics and inker **Tom Palmer's** lush and organic brush work. The mighty mutants began their year by meeting **the Living Pharaoh**, who turned out to be inextricably linked with **Scott Summers'** brother **Alex**. Both absorbed cosmic radiation; however, when **Alex** was cut off from his power source, **the Pharaoh** absorbed much more power and became **the Living Monolith**, a mega-villain whose presence is still felt in stories like the brand new **REVENGE OF THE LIVING MONOLITH Graphic Novel**. After subduing **the Monolith, Alex's** power nearly went out of control, at just the same time that a new group of **Sentinels** attacked mutants all over the world! These **Sentinels** were controlled by **Larry Trask**, son of their original creator, who turned out to be a mutant as well (though at the time he didn't know it). Ultimately, **the Sentinels** were defeated by **Cyclops**, who outwitted them by making them see that the original cause of mutations was the sun's radiation. Naturally, **the Sentinels** took for the sun immediately, to put a stop to this, and that was the last we saw of them (for a while, anyhow)! **The X-Men** soon ran afoul of **Karl Lykos**, who possessed the mutant power to gain strength by stealing the life force of those around him. After absorbing too much energy, he metamorphised into a pterodactyl-like creature, who led the teenaged mutants in a chase all the way to the Antarctic, where they ended up in **Ka-Zar's** Savage Land. There they encountered the missing-and-presumed-dead **Magneto** along with a whole group of mutants who were under his thumb. The group included **Magneto's** ultimate creation, **Lorelei**, whose will-sapping song zonked out all of the team except **Marvel Girl**. **The X-Men** put the kibosh on **Magneto's** plans to conquer the world, but ended up facing the bitter fact that the anti-mutant feelings stirred up by **the Sentinels** made interactions with normal humans harder than ever.

And that about wraps things up for 1969! Be here again next time, when Marvel takes a giant step forward, into a whole new decade, as we chronicle **THE MARVEL AGE: 1970!!**

—Adam Phillips

WHAT DOES MARK EVANIER DO ON GROO?

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Boy, our letter column titles just get stranger and stranger! What's next—"Power Pack Rules O.K.!"? Anyway, this one is the handiwork of one *Ted Crazyman Condi*, of Armstrong, British Columbia. Congrats, *Ted Crazyman*. If anyone else would like to see a title of their own devising in that space just above, hey, send in your suggestions!

And to answer your question. *Ted Crazyman* . . . we don't know. We asked *Jo Duffy*. She don't know. We asked *Archie Goodwin*. He don't know. So we called *Mark* himself, and he said he has no idea, and offered to call *Sergio* and ask. We're still waiting for him to call back.

In the meantime, why don't we get around to printing some letters, hmmm?

Send your letters to
MARVEL AGE MAGAZINE
% Marvel Comics Group,
387 Park Avenue South,
New York, New York, 10016

Dear **Jim, Kurt**, et al,

Just a short note this time to thank you for the **Steve Englehart** interview in **MARVEL AGE MAGAZINE** #29. Although I'm sorry to see the **SILVER SURFER Limited Series** put on temporary hiatus, I read with great interest his plans for **THE WEST COAST AVENGERS** and **THE VISION AND THE SCARLET WITCH Limited Series**. By a weird coincidence, I'd been thinking about that old **Grim Reaper/Vision/Simon Williams** plotline, and wondering why nobody had done anything with it since **Jim Shooter** back in **AVENGERS** #160. The news that **Steve'll** wrap it up comes as no surprise, since with **Simon** back from the "dead," he (**the Reaper**) has no real reason to want to destroy the **Vision** and/or **the Avengers** any more. But then, that never stopped any villain worth his union card, did it? Your little bombshell about **the Vision** and **the Witch** having a *baby*(!) was quite a surprise. I guess that means **the Vision** is a human man in *every* respect, eh? It must also mean that the fact they didn't have a child before this wasn't due to not trying! But I could be wrong, also. Maybe they'll just *adopt* a child. Who knows? **Steve**, of course! Anyway, let me wrap my letter up by saying that it's good to have the unique **Steve Englehart** magic back on board at Marvel Comics! And yes, I *am* one of those who considered **Steve** the best comics writer of the seventies (although **Roy Thomas** sometimes came close, in my opinion).

Evan M. Lanctot
27 Latham Court
Burlington, VT 05401

Hey, thanks for the kind words. Steve thanks you too. The *SILVER SURFER Limited Series* isn't exactly on temporary hiatus, though—it's just scheduled aways further down the line than *Steve's* other two books. You saw some art from it in last month's lettercol—and we'll keep you posted on how it's coming. Fair enough?

Dear **MARVEL AGE**rs,

I was recently reading **NEW MUTANTS** #30—which is a crossover with **SECRET WARS II**. Then I started reading some of my other comics, one of these being **MARVEL AGE MAGAZINE** #27. It was then that I noticed that on page six, under "Shipping in April" in the *More Coming Attractions*, it states that **NEW MUTANTS** #30 is entitled "Beyond the Beyonder." But in **NEW MUTANTS** #30 itself, it's called "The Singer and her Song." What happened here? Well, since you have to have an explanation to receive a no-prize, my explanation (excuse) is this: When, in **SECRET WARS II** #1, **the Beyonder** reached into **Illyana Rasputin's** body and changed her into **Darkchilde**, he in turn changed **Dwight Zimmerman**, who is in charge *of the Coming Attractions*, for a while. Well, how's that?

Caraw Cue

Good enough for us, *Caraw! Dwight* himself said that must have been it . . . just before he turned into *TwiDwight* and demolished a good portion of the Bullpen. We managed to contain him until his wife *Joëlle* could come and drag, uh, take him home, but since then there have been a few members of *the Imperial Guard* around with a warrant for him. We keep stalling them, and saying we have no idea what he did, but hey, nice people don't go around destroying galaxies. Not even in New York.

By the way, *Caraw*, we hope we got your name right. It was kind of hard to read. And we'd send you your no-prize—except there was no return address in your letter. Note to everyone: Put a return address inside your letter as well as on the envelope. Envelopes can get mislaid. OK?

Dear Marvelites,

I think you should do more articles

on your regular series, not just your new projects or Limited Series. Like the ones that made Marvel famous. (**SPIDER-MAN, THE X-MEN**, etc.)

Davis Tullock
115 Chadwick Road
Louisville, KY 40223

Well, considering last issue's article on *X-MEN* #200 and this month's on the Spider-Conference, you must be pretty happy, eh, *Davis*? But seriously, that's just why we created *the Newswatch Extra* feature—to focus on books that aren't just starting out or reaching some major milestone. We've already covered *COYOTE* and *POWER PACK*, and we've got a *DR. STRANGE Newswatch Extra* in the works. And more, like they say, to come.

Dear **MARVEL AGE MAGAZINE**,

I'm confused! I have been into comics for almost one year now and have around 150 comics (including a great deal of **X-MEN**), so I have been exposed to the world of mutants. But I'm not sure I know the right definition of the word "mutant." My friend told me a mutant is a normal human being who *acquires his or her powers naturally at birth*. I always thought **Spider-Man** was one, but he got his powers when he was bitten by a radioactive spider, didn't he? So he *wouldn't* be a mutant?!? My friend has been a Marvel maniac for some seven years so I won't question him, but I will question you—"What *is* a mutant?!?"

Raymond Lind
4331 Homer St.
Stockton, CA 95205

Your friend's about right, *Ray*. Technically, a mutant is any organism, human, plant, or whatever, that is born with a genetic makeup that was at least in part the result of mutation—i.e., not inherited from the organism's parent organisms. Most of the mutants you see in *X-MEN* are super powered mutants—people born with super powers. But there are mutants in the real world too—some birth defects are caused by mutation, for example. One quickie distinction about Marvel's mutants you might like to remember is this: If someone is born with super powers that neither of his or her parents have, he's probably a mutant (like *the Scarlet Witch*). But if he has super powers—and his parent or parents do too (like if *the Scarlet Witch* had magnetic powers instead of hex power—which she'd have inherited from her father *Magneto*), then he wouldn't be a mutant. And of course, many mutants' powers didn't manifest themselves until adolescence or later. Then there are latent mutants—whose powers are dormant, unknown to the world and to the mutant himself. But, hey, we wouldn't want to confuse you even more, so we'll stop here.

Oh, yeah . . . *Spider-Man* did get his powers from being bitten by a radioactive spider. He's not a mutant.

Dear **AGEr**s,

I would like to see a **SPIDER-MAN AND DAREDEVIL Limited Series**. I know he hasn't done a comic book in a while (except for **DAREDEVIL** #219), but try to get **Frank Miller** to do it. Don't you remember those great team-ups in **SPECTACULAR SPIDER-MAN** #27 and 28? Anyway, I know you'll do your best to make the series.

Albert Chow
6920 Newgate Road
Canoga Park CA 91307

***Frank*'s kind of tied up with the Graphic Novels he's working on (one on his own and one with *Bill Sienkiewicz*), but if it's *Spidey* and *Daredevil* together that you want—we hope you're *still* following *SPECTACULAR SPIDER-MAN!* They're doing a multi-part *Spidey–DD* adventure that should be just what you're looking for!**

Dear **MARVEL AGE MAGAZINE**,

I've figured it out! I know who the new member of **the West Coast Avengers** is going to be! **The Thing!** It's obvious! Look in **MARVEL AGE MAGAZINE** #29, page 10: **Steve Englehart** says the new member is "someone who is no stranger to teamwork, and who will add a lot of raw power to the line-up." And that's not the only clue. I've read that **THE THING** is supposed to end with #36. And since **Ben** wants nothing to do with **the Fantastic Four**, it looks like **the West Coast Avengers** are going to be his only hope of appearing on a monthly basis.

Brian Rhodes
111 Mary Lynn Drive
Lexington Park, MD 20653

Feeling pretty smart, ain't you, *Brian*? Well, you deserve to. But all is not settled in the destiny of everyone's favorite ever-lovin' blue-eyed *Thing*. Keep watching for details, but remember—we warned you!

Dear **MARVEL AGE MAGAZINE**,

I was looking at your *Coming Attractions* and saw a comic that goes back twenty-six years—and is one of my favorites—**THE INCREDIBLE HULK**. So I went on looking for one older and couldn't find one. So is it Marvel's first comic? If not what is?

Benjamin Apraez
79 Windebank Lane
Minoa, NY 13116

Okay, explanation time again: *THE INCREDIBLE HULK* doesn't really go back 26 years. See, *the Hulk* used to have a series in a magazine called *TALES TO ASTONISH*, start-

ing with #60, and when we gave *the Hulk* his own series in 1968, we kept the numbering from the *TALES TO ASTONISH* numbers. So the first issue of *THE INCREDIBLE HULK* was #102. There was an *earlier Hulk* series, in 1962, that ran for issues #1–6. So the first appearance of *the Hulk* was 23 years ago. *TALES TO ASTONISH* did begin in 1959, however, as a monster/horror comic, so if it had survived, it would be 26 years old this year.

So what's the first Marvel comic? Well, there are two answers. In 1939, when the company now known as Marvel was called Timely Comics, they came out with their first magazine, featuring the original *Human Torch* and *the Sub-Mariner*, among others, and appropriately enough named *MARVEL COMICS* #1. But most people date the "beginning" of Marvel Comics from *FANTASTIC FOUR* #1 in 1961, which was the first of the "Marvel Age" that made Marvel what it is today. And that's why Marvel's having its 25th anniversary next year—since it'll be 25 years since *FF* #1. All clear? Good—now explain it to us, huh? We got lost in the first paragraph!

Dear Guys,

I've got a question for you in relation to the New Talent Department story in **MARVEL AGE MAGAZINE** #30 and **THE OFFICIAL MARVEL COMICS TRY-OUT BOOK.** When writing a plot submission, should the plot be a page-by-page description of what's going on (as in the **TRY-OUT BOOK**), or an ultra-condensed short story (as in the article in **MARVEL AGE MAGAZINE** #30)?

William P. Worden
923 Poplar Dr.
Lake Park, FL 33043

It should be the ultra-condensed synopsis style, *William*. That way, it's short and doesn't take long to read—so an editor can read it and decide whether it's up to Marvel's standard or not. If it is, it then gets expanded into a longer, fuller outline that the artist can work from—like the one in *THE TRY-OUT BOOK*.

Hey, look! A straight-forward explanation! Wow! First one this month!

Dear Marvel People,

I would like to see a **QUICKSILVER Limited Series.** I have always liked him and I think he has not been handled very well in the past years. And you have very good writers and artists, who could handle him correctly—like **Bill Mantlo, Chris Claremont, Walt Simonson** and **Frank Miller,** just to name a few. And artists like **Paul Smith, Arthur Adams, Mike Mignola, Bob Layton** and **Kerry Gammill.** I hope you take this under serious consideration and please give us a **QUICKSILVER Limited Series.**

Cory Deas
East Orange, NJ

Dear Marvelites,

On your new *Mutant Report* section of **MARVEL AGE MAGAZINE:** I love it! It talks about the best people in the Marvel Universe (except everyone else), the fabulous mutants! Yeah! Let's talk about **X-FACTOR!** I quote: "**Cyclops, Iceman, the Beast** and **the Angel** are back together, with a surprise fifth member . . . " Who else could this fifth person be except one of two people. Either **Madeleine Summers** or **Franklin Richards. Madeleine Summers** because she is the wife of **Cyclops.** She is given powers in the **X-MEN AND ALPHA FLIGHT Limited Series,** according to the preview of the '85 Annuals in **MARVEL AGE MAGAZINE** #30. In conclusion, she looks like **Jean Grey (Marvel Girl/Phoenix/Dark Phoenix),** who was an original **X-Man.**

Or it could be **Franklin Richards,** because he's a mutant. Plus, the first issue of **X-FACTOR** is going to start with **FANTASTIC FOUR** #286 and **AVENGERS** #263. It would start with **the Fantastic Four** because **Reed** and **Sue** are **Franklin's** parents, and then continue in **THE AVENGERS** because that's where **the FF** are staying (Avengers Mansion) since the Baxter Building was destroyed. And last, **Franklin** would be a big surprise.

Who could it be? Whoever the surprise member is, I'm sure everyone will be pleased about him/her.

Eric (Woody) Wood
14191 Caminito Quevedo
San Diego, CA 92129

Good detective work, *Woody!* But unless you're the type of guy who reads the lettercol first, you've already read *the Mutant Report* this issue and found out you're wrong. But hey, good guesses! As you know, *Franklin* is hooking up with *POWER PACK* (so he is joining a team), and as for *Madeleine's* super powers—well, *THE X-MEN AND ALPHA FLIGHT Limited Series* has all the answers!

And that about wraps it up for another issue of *MARVEL AGE MAGAZINE*. We leave you with the *FUN WITH MISTY* page especially done for us by *Trina Robbins* and letterer *Tom Orzechowski*. And on the back cover, the latest installment of the *Marvel Age Calendar*. And then, unless you're into sniffing staples, that's it. No more. Finito.

Until next month, anyway! See you then!

FUN WITH Misty

BY Irina Robbins
LETTERING: TOM ORZECHOWSKI

MISTY IS DREAMING AGAIN! SHE'S PRETENDING TO BE A FAMOUS FILM STAR IN AN OLD MOVIE. CAN YOU GUESS WHO SHE'S DREAMING ABOUT, AND THE NAME OF THE MOVIE?

ANSWERS: MARILYN MONROE IN "THE SEVEN YEAR ITCH" JUDY GARLAND IN "THE WIZARD OF OZ"

ANSWER: MISTY'S STAR WILL BE SHINING BI-MONTHLY ON NEWSSTANDS AND COMIC BOOK STORES THROUGHOUT THE FIRMAMENT!

THE MARVEL AGE 1985 CALENDAR

SEPTEMBER

JIM SALICRUP--*WRITER*
RON ZALME--*ARTIST*
ADAM PHILIPS--*COLORIST*

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